THE

KĀVYA-PRAKĀÇA

(OF MAMMATA).

A TREATISE ON RHETORIC

TRANSLATED INTO ENGLISH

BY

GAṄGĀNĀTHA JHĀ, M. A.



BENARES:

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TO

HIS HIGHNESS

THE HONOURABLE MAHARAJAH

LAKSHMĪS'WARA SIṄHA BAHĀDUR,

G. C. I. E.

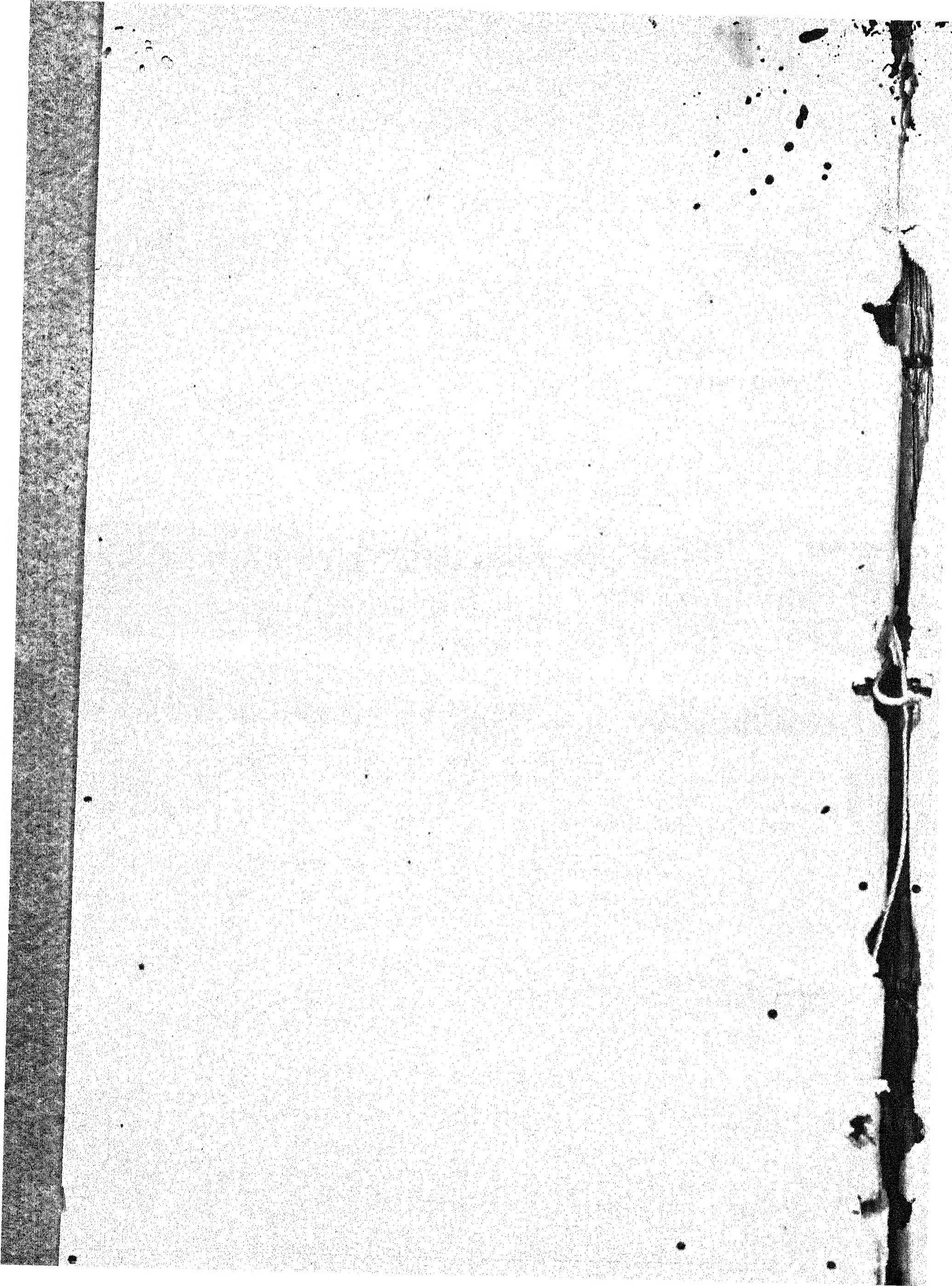
OF

DARBHANGA

THIS VOLUME

IS

RESPECTFULLY DEDICATED.



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PREFACE.

This is the second Sanskrit work on the Science of Poetry that is being offered to the English-reading public in an English garb—if we do not count the Bhāshā-Bhūshana, a Hindī work on the same subject, which was rendered into English and published in the pages of the Indian Antiquary in 1894, by Dr. Grierson, whose labours in the cause of Hindī literature rival those of the late Mr. Growse. The first was the Sāhitya-Darpaṇa of Viçwanātha Kavirāja, which was placed over twenty years ago before that public by Rai Bahadur Pramadā-Dāsa Mittra, in an English form, that still remains a model of scholarly and excellent translation. It is time that another work on the subject, expounding more or less different views on important points, should be published. Indeed it is surprising that so little attention should have been directed to this department of Sanskrit learning by Oriental Scholars. For, as it seems to the present writer, the *Sāhitya* literature of India is remarkably full and complete, and contains perhaps as many useful ideas worth the acceptance of foreign scholars as the literature of philosophy.

With the growth of interest and study in metaphysics and psychology there has undoubtedly grown on parallel lines, in Europe, interest in and study of the philosophy of other sciences. And we see excellent books issued from the press day after day, which seek to clear up the fundamental ideas of Law, of History, of Politics, of the Physical Sciences and of the various branches of Art. In short there has been a general growth of introspective "Intelligence" on all matters; and an effort is perceptible everywhere to locate every portion of knowledge in its proper place in a universal scheme. There has been no philosopher worthy of the name, who has left an impress other than merely ephemeral on subsequent literature,

and has not endeavoured so to organise the whole of human knowledge into one complete whole, or not matured ideas on all matters interesting to humanity. But it must be confessed that the literature on the science and philosophy of poetry is not excessively rich in English. Works on poets, dramatists, novelists, and on the history of literature abound; and naturally many of such works, principally biographical, critical, appreciative, or descriptive, yet incidentally, enunciate directly, or indicate indirectly, very useful and instructive ideas on the basic questions of the subjects concerned. But scientific works, professedly confining themselves to the principles which underlie all literature (in the special sense of the term, viz. *belles-lettres*), are few. Prof. Bain's works on Rhetoric and Composition and On Teaching English are what might have been expected from him, a clear thinker and philosopher and scholar of "encyclopedical learning" in the well-judged language of Mill. But they stand almost by themselves; Prof. Bain himself says in his prefaces, with reference to the department of Figures of Speech, that "never before has that branch received so large a share of attention," and again, adverting to the emotional qualities of style, that his "is the first attempt at a methodical and exhaustive account of these qualities." And they are not final nor complete, as the Professor himself admits beforehand. Thus, though it would probably be presumptuous at this date, to hint that India had anything new to teach Europe, still it may perhaps be excusable to say that Indian books on *Sāhitya* might help to clear up ideas, if only by affording the occasion for a further and deeper study of the subject.

The first and most important question of the science is as to what constitutes the essence of poetry. The long accepted answer in India is that Emotion constitutes that essence,—a conclusion which British investigators are only now approaching, and with still hesitating steps; as Dr. Bain tentatively says (On Teaching English, p. 214)—"to emotion we must come at last, in any precise definition" of poetry. Of course there

are

are more or less slight differences in the details as discussed by different writers. The author of the work now translated has formulated his answer to the question in language which may appear at first sight to be even radically different from the accepted view; and students will find interesting points of resemblance in his treatment of the subject and Prof. Bain's, who also, at least in the form of his book on Rhetoric, treats of all connected questions as subsidiary to Style. But this innovation of our author's too is only apparent; and is perhaps due to nothing else than an exaggerated desire to be original. He tacitly reverts to the general position in his treatment of the auxiliary subjects,—herein again offering a point of resemblance to Dr. Bain. And this is the essence and the net result of the teaching of the *Sāhitya-çāstra: viz.,* that the expression of the emotions, in their infinite forms and their combinations developed by the infinite forms and situations of human life, is the business of literature; and that those writers are the greatest, and those works the most permanent and the most prominent, that have seized and embodied the most permanent and prominent emotions of humanity in the most remarkable manner.

It is interesting and instructive to compare Dr. Bain's classification of the emotions admissible into poetry with those of the Sanskrit authors, and their respective arguments in support of them. The secret of the true reason, why Pathos plays such an important part in all literature, why **रसेषु करुणो रसः** ("amongst the poetical emotions the supreme is Pathos") in the words of the ancient Indian poet, and why "our sweetest songs are those that tell of saddest thought" in the words of the modern English poet, is still to seek. Neither Mammata nor Bain etc., are quite satisfactory on this point. The student might try and invent an explanation for himself. If he can, further, satisfy himself as to why "the Furious" "the Terrible" and "the Disgusting" should find a place in poetry, he will

have discovered a deeper reason than Dr. Max Nordau, for the amazing outbreak of these in the literature, whose aberrations he so trenchantly, if not sufficiently deeply, exposes in his book entitled "Degeneration."

Another notable point is that the *form* of the *Kāvya* is assigned a very secondary place in *Sāhitya*. While in the West, metre, and to a less extent, rhyme, have been held to be essentials, they are of very minor importance in India. Prof. Bain, and J. S. Mill before him (*vide* his Dissertations), apparently approximate to the Indian view which allows of such famous *gadya-kāvyas* (prose-poems) as *Kādambarī*, *Vāsavadattā*, &c., and of course includes the drama under poetry at large, as one of its species; Walt Whitman and his imitators also recognise in practice the accuracy of it. It must be confessed, however, that this view is only correct in principle and as a theory. In practice the powerful additions made to the pleasures of poetry by metre and rhyme have checked the growth of prose-poems considerably, and thrown into the shade all but the very best. For similar reasons, just as the metrical poem is an advance upon the prose-poem, so "recited poetry" and the drama constitute an advance upon the metrical poem; to the musical effects of metre and rhyme which enlist the services of the ear in furthering the pleasures of poetry, the drama adds the scenic effects, which engage the eye also. And hence the dictum—काव्येषु नाटकं श्रेष्ठम् (of poems the drama is the highest). Thus it appears that *Sāhitya* treats of the principles of poetry; and it treats of Words and Style only in so far as they express more fitly or otherwise the appropriate emotion. The treatment of the mere form it leaves to Prosody for metre and rhyme, and to *Nāṭya-Çāstra* for dramaturgy. Sanskrit Prosody has little interest for the general English reader; but the science of Mimetics obviously has; and there is no work on the subject yet, for a wonder, in the land of Shakespeare,—the one or two books like Hammerton's

"The Actors Art," that are just beginning to come out, being scarcely entitled to rank as scientific books. If opportunities are favourable, the present writer hopes to bring out some day a translation of Bharata's *Nāṭya-Çāstra*, the oldest work available on the subject.

The history of the science of poetry in India, like that of all others, is lost in antiquity. Tradition speaks of original aphorisms by Çauddhodani, by Bharata and by Vāmana. These aphorisms too are lost for the present, except the last which has been recently printed by the enterprising publishers of the *Kāvyamālā*. Vāmana's Sūtras are not very old, that is to say, not much older than 800 A. C. Fragments of the other two are met with in the form of quotations by later writers. It is possible and to be hoped that they may be recovered some day; for not very old authors refer to them as having formed the subject of their studies, before they began their own works; and it is very much to be desired that they may be so recovered, for the Sūtra literature shows a finality of statement, so far as general principles are concerned, which could result only from a perfect grasp of the completed "circle of knowledge;" and it is not likely that any future races will succeed in improving upon these statements of final principles, however much they may and will make fuller the contents of the general ideas in consequence of more varied experience in larger circles of life.

Çauddhodani appears to have been one of the first to definitely formulate the view that emotion is the essence of poetry—वाक्यं रसादिमत् काव्यम्—(utterance embodying emotion is poetry), according to a quotation in *Alankāra-Çekharu*. It is only a matter of conjecture whether he belonged to the genuine Sūtra period of Sanskrit literature—the period immediately following Vyāsa, the great organiser of Sanskrit learning.

The outlines and the elementary principles of Sāhitya are given in the Agni Purāṇa also as now extant; but as to the

authorship, authenticity and antiquity of the work grave doubts are entertained by those learned in these matters.

As regards Bharata, a tradition says that the Kārikās (memorial verses), of the Kāvya-Prakāça, themselves are the work of Bharata, and that Mammata wrote only the prose portion of the text in the form of a commentary. But another tradition, as also the fact that Mammata refers to Bharata in one place, in the fourth Chapter of the work, in support of the doctrine stated in the Kārikā, goes against this. The truth, as usual, probably lies between, and Mammata seems to have made large use of the Sūtras of Bharata in fashioning his verses, and has perhaps incorporated therein large pieces of them bodily, thus giving rise to the first mentioned tradition.

Mammata himself was undoubtedly a Brāhmaṇa of Kashmir and lived and wrote his famous work certainly before the 12th century A. C., about the time when English literature was just beginning to be born. The earliest commentary on his work now available and apparently the earliest in fact also, is that of Māṇikya-Chandra; and that is expressedly dated by Māṇikya-Chandra himself, in the colophon, with the *Samvat* year 1216, corresponding with 1159 A. C. At the same time there is no reason to believe that the author of the Kāvya-Prakāça lived earlier than the eleventh century A. C.; for he quotes a verse in his 10th Chapter from Bhoja, who reigned in the earlier half of that century; for a tradition has it that his younger brother Uvvata attended the court of this very Bhoja at his capital Avanti for some time; and he was probably the medium of the quotation. It is easy to understand that the Court-Pandit should have gladly seized on the first opportunity that offered of paying an elegant compliment to the literary merits of his really deserving master, by securing for a production of his a gratifying reference and quotation in the masterpiece of his famous brother, and of, at the same time, and by the same stroke of policy, obtaining for that master-

piece an introduction under the most favourable circumstances to the court of his royal patron.

Mammata was a member of a true Pandit family; he was the son of Jayyata, the joint author with Vāmana of the celebrated grammatical treatise, the Kāçikā; and the brother of Kayyata, the author of the standard gloss on Patanjali's Great Commentary, and of the above-mentioned Uvvata, the author of a Bhāshya on the Vedas and other Vedic works, which, however, have been superseded by the later works of Sāyana-Mādhava. Mammata is said, by Bhīmasēna in the opening verses of his commentary on the Kāvya-Prakāça, to have travelled to Benares for purposes of study. The times of Mammata seem to have been times of a general outburst of literature and learning in Kashmir, which had most likely something to do with the Buddhist literature and learning, then on its way out of India to its present Tibetan home across the Himālayas. A lot of literary names ending with the characteristic syllable *ta* are to be found in the books of this period, Vajjrata, Rudrata, Bhallata, Vābhata, Allata, &c. How these outbursts and revivals travel about from place to place is a phenomenon which is observable in the literary history of ancient and modern Europe also. Sāhitya in India appears to have passed on from Kashmir to Mithilā, and thence to Bengal; it is now almost confined to the Deccan.

The mention of Allata leads us to the fact that the Kāvya-Prakāça could not be completed by Mammata, notwithstanding the inevitable *mangalācharana*, the propitiation of the appropriate Goddess of Speech. Apparently in accordance with the very satisfactory explanation of the ingenious *Naiyāyika*, the past evil *karma* of Mammata's previous births was too voluminous to be dispelled by the amount of *mangalācharana* he made, and so the thread of his life broke short! But it broke short when he was in sight of his goal; and he has practically completed his work. About a third of the last

chapter on Figures,—or rather as they are more becomingly named in Sanskrit, Ornaments of Speech,—which third amounts roughly to a tenth of the whole work—, was written by Allaṭa, from the second half of the 118th verse onwards, (page 244 of the translation). This is expressly stated by Ānanda in his commentary entitled the *Nidarçana* on the *Kāvya-Prakāça*, who, again, in explaining the last verse of the work, refers to the same fact in this wise, "although this 10th chapter has been written by two authors, still the appreciating will miss no pleasure of true excellence; indeed the general experience is that the mangoe fruit bred out of crossed varieties is even more luscious (than the fruit of either of its original parents)." Other Commentators also interpret the *çloka* above referred to, to the same effect.

Of commentaries and glosses on the *Kāvya-Prakāça* the number is legion. Verses current amongst the Pandits refer to this fact thus—

काव्यप्रकाशस्य कृता गृहे गृहे
टीका तथाप्येष तथैव दुर्गमः ॥

(commentaries on the Kāvya-Prakāça have been done up in every house, and yet it remains as difficult to understand as ever!)

Or again—

काव्यप्रकाशे टिप्पण्यः सहस्रं सन्ति यद्यपि ।

(although there are thousands of glosses on the Kāvya-Prakāça still, &c., &c.). There is no other Sanskrit work so much be-commented, except perhaps the *Paribhāshēndu-Çekhara* of Nāgeça Bhaṭṭa. It might be worth mention in this connection that Viçwanātha Kavirāja, the author of the other most famous work on Sāhitya, referred to at the outset of this preface, thought fit to write an elaborate commentary on the Kavya-Prakāça *after* composing his own independent work, as is evident from the frequent references to the latter in the former. Indeed the work seems to have excited a most singular emulation amongst all classes of writers to show their appreciation

of it by means of comments; famous Naiyāyikas like Jagadīça and Gadādhara, leaders in Vyākaraṇa like Nāgeça Bhaṭṭa, renowned Tāntrikas like Gokula-Nātha and Kalyāna Upādhyāya, have all tried their hands at it. This gives us an idea of the high honour in which the Kāvya-Prakāça has always been held throughout India, as an authority on its subject, and as a work, the careful study of which is indispensable to every Pandit who aspires to be regarded as a "Sāhityāchārya."

A very full account of the principal commentaries* on the work is to be found in the elaborate Sanskrit Introduction (from which many of the facts stated above have been taken) to his edition of it, (with his own—the latest, perhaps the best, and certainly the fullest—commentary), by the eminently learned Mahāmahopadhyāya Pandit Vāmanāchārya Zhalkikar of Poona.

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* Though no less than forty-six commentaries are enumerated there, three more commentaries have been found, of which no mention is made : (1) By one "Pandita-Raja" (identified by Pandits with Raghunandana Rāya, the renowned diciple of Maheça Thakkura This commentary begins thus: रघुवंशजलधिचन्द्रं रावणवनदन्तिपारीन्द्रम् । सीतामुदितमयूरीमुदिरमुदारमहं कलये ॥ १ ॥ मौलौ निधाय पाणी वाणीमनिशं नमस्कृत्य । पण्डितराजः कुरुते टीकां काव्यप्रकाशस्य ॥ २ ॥ इयताऽपि बुद्धिविभवेन मोहतो यदमुष्यभावशतवर्णनोद्यमः । अपि सन्तु सन्तु गुणभावगौरवादवधेहि वाणि करवाणि साहसम् ॥ ३ ॥ पलिशादपि वक्रहृदः कुलिशादपि कठिनकर्माणः । गरलादपि मर्मभिदो ये के चन तान्नमस्कुर्मः ॥ ४ ॥ हरमौलिगलितगङ्गावीचिविचित्राशयाः सुधियः । मत्कृतिमतिदीर्घकृपादृक्पातसुधारसेन सिञ्चन्तु ॥ ५ ॥ प्रथमतः प्रेक्षावत्प्रवृत्तिनिमित्तत्वेन प्रयोजनाभिधेयसम्बन्धस्याभिधातुमुचितस्यानभिधानाद् भारतीस्तुतिनत्यात्मकमङ्गलस्य समाप्तौ व्यभिचारात् फलान्तरस्याभावात् ......प्रथमश्लोकमवतारयति ग्रन्थारम्भ इति ॥ and ends thus : उल्लासमुपसंहरति तदेत इति । इतीति ग्रन्थसमाप्तौ ॥ इति महामहोपाध्यायश्रीमत्पण्डितराजविरचितायां काव्यप्रकाशटीकायां दशमोल्लासः समाप्तः ॥ The MS. found is dated शाके १५५९ (A. C. 1637). (2) By Mahāmahopādhyāya Gokula-Nātha Upādhyāya. This begins thus: नत्वा परमात्मानं श्रीगोकुलनाथशर्मणा रचिता । काव्यप्रकाशिकाशपटीका प्रीत्यै सतामस्तु ॥ १ ॥ कारिकानिबद्धमङ्गलश्लोकानुपवनादेवानुषङ्गिकविघ्नध्वंससिद्धेः वृत्तिकारो न मङ्गलम् प्रणीतवान् न चोपनिबद्धवान् । किन्तु कारिकाप्रबन्धमारिप्समानस्य ग्रन्थकृतः प्रथमम् मङ्गलमाचरतो निबध्नतश्च निष्फलकर्मकर्तृत्वादनवधेयवचनत्वशङ्कामपाकर्तुमवतारयन्नानुषङ्गिकमङ्गलसम्पत्तये मौलमप्यवमनुवदति ग्रन्थेत्यादिना जयतीत्यन्तेन । अधिकरणमूहः शास्त्रम......॥

In bringing the above remarks to a conclusion, I have to thank the gentlemen who have, in one way or another, helped me in the translation. First among these comes Paṇḍit Jayadēva Miçra, Professor of Vyākarana in the "Darbhanga Pathaçālā," Benares, from whom I got my first lessons in Kāvya-Prakāça; and then Rai Bahadur Pramadā-Dāsa Mittra of Benares, already mentioned, who not only encouraged me in the work, but also took upon himself the trouble of correcting an important portion of it. My thanks are also due to my honoured tutor, Mr. Arthur Venis, M. A., Principal of the Queen's College, Benares, without whose encouraging words and example, I should probably have never ventured upon literary work, and to whose kind help is due the publication of the present translation. The last person, but not the least, whom I cannot leave unmentioned, is Babu Govinda-Dāsa of Benares, who has ever been the guiding spirit of my literary life.

Raj Library,
DARBHANGA:
April, 1898.

GANGĀNĀTHA JHĀ.

The MS. found does not extend to the end. (3) By Kallyāna Upādhyāya—only fragments of this work have been found.

In a foot-note in connection with commentary No. 25, the Sanskrit Introduction says that it is by Vāchaspati Miçra, the "सर्वतन्त्रज्ञः." I venture to point out that this is an oversight; because the Vāchaspati Miçra, who is generally styled 'सर्वतन्त्रज्ञ'—the author of "Bhāmati" &c.—is much older than Mammata, and further, this author has enumerated all his works at the end of "Bhāmati" where no mention is made of any commentary on the Kāvya-Prakāça. The Vāchaspati Miçra who wrote a commentary on the Kāvya-Prakāça, is the *legist*, the author of a series of Dharmaçāstra works—Āchārachintāmaṇi, &c.

KĀVYA-PRAKĀÇA.

CHAPTER I.

AIM, CAUSE AND FORMS OF POETRY.

The paging here followed is that of the Bombay edition, 1889. Ed. Vāmanāchārya.

In the beginning, the author invokes the appropriate divinity, for the removal of impediments :—

Invocation.

1.—[*Page* 2.] Glorious is the poet's speech comprehending a creation ungoverned by Nature's laws, pleasurable in its entirety, independent (of accessories) and agreeable through ninefold Poetic Sentiment *(Rasa)*.*

The creation of the poet contrasted with that of Brahmā.

The creation of Brahmā is controlled by the laws of Nature, abounds in pleasure, pain and delusion, is dependent upon material and co-operative causes, such as atoms and actions respectively,—has only six tastes, and through these too, is not always agreeable. The creation of the poet's speech, however, is unlike this, and hence "is glorious"—which expression implies reverence to it.

The author next states the subject (of his work), with its aims :—

The Effects of Poetry.

2.—[*Page* 5.] Poetry is for—fame, wealth, knowledge of rights and usages, removal of evils, uninterrupted extreme pleasure, and exhortation, similar (in agreeableness) to that coming from a beloved consort.

Fame—as that of Kālidāsa and others.

* *Rasa*, properly so called, consists in sentiments of love, hatred and the like—manifesting themselves, in poetry and drama, through the various causes—the excitant, the ensuant and the auxiliary [vide Ch. IV]. For want of a more correct term in English, I have rendered it by "poetic sentiment," which rendering has been adopted throughout the translation.

Wealth—as received by Dhāvaka and others from çrī Harṣa and other kings.

Knowledge—of rights and usages proper to kings and others.

Removal of Evils—as in the case of Mayūra (through his propitiation of) the Sun.

The chief aim of poetry, however, is the attainment of pure unalloyed pleasure, immediately following the sensing of Poetic Sentiment (*Rasa*).

When Poetry exercises its full functions, it helps the development of various Poetic Sentiments sublates the direct effects of the effects of a word and its expressed meaning,—and as such it differs from the *Veda*, in which the word—equal to a superior's command predominates; and also from the *Purāṇas* in which the predominating element is the sense in the form of friendly advice (not to be necessarily followed *verbatim*). Such poetry is the work of poets, expert at representing things in a light passing the comprehension of ordinary people; it offers advice to other poets, and men of taste, having like a dear wife, attracted attention, by means of a charming tenderness in the advice—advice such as that one should behave like Rāma, and not like Rāvaṇa. And poetry, as such, is by all means to be attempted.

Having defined the aims, the author now states the causes of poetry.

Cause of Poetry.

3.—Poetic genius, proficiency arising from a careful study of objects, Science and Poetry, and practice of the teachings of practical men—these three conjointly, constitute the cause of the production of Poetry.

(1) *Poetic genius*—the seed of poetry, so to say. This is a peculiar faculty without which, (in the first place) there could be no poetry; or even if there were, it would be ridiculous.

(2) Facility of composition arising from a careful study of—'*objects*,' i. e. of all kinds of objects, animate as well as inanimate;

'*Science*,' viz. prosody, grammar, vocabulary, zoology, &c.; and '*poetry*,' the works of great poets. The word *ādi* (etc.) includes History and the rest.

(3) Frequent attempt at writing poetry under instructions from men capable of writing and appreciating poetry.

The above three *conjointly*, not singly, constitute the *cause*—not *causes*—of the production of poetry.

Having thus stated the cause, the author next states the nature (or character) of poetry:

Definition of Poetry.

4.—It consists in word and sense (or meaning)—without faults and with properties (of style); and sometimes devoid of any Figure of Speech.

[*Page* 11.] The *Faults (grammatical mistake, &c.)*, *Properties (Mādhurya, &c.)* and *Figures of Speech* (*upamā, &c.*) will be described later on (Chapters VII., VIII., IX. and X.).

The word '*sometimes*' denotes that though poetry generally has some Figure or the other, yet if in any case there be no Figure directly expressed, this fact alone is not enough to make the composition cease to be poetry. As for example—

[*Page* 12.] "Though there is that very man for my husband, who deprived me of my virginity, these the same Chaitra nights, this the same breeze fragrant with the odour of the full-blown Mālatī, proceeding from the Kadamba—myself the same; yet my heart longs for the amorous sportings beneath the Vētasa bower on the banks of the Rēvā."

[*Page* 13.] In this verse, there is no explicit Figure of Speech. The poetic sentiment (erotic) being the primary element, cannot be said to be a Figure (because a Poetic Sentiment is said to be a Figure, only when it occupies a subordinate position) [see below].

The author next states the divisions of poetry:

4. *contd.* [*Page* 14.] That in which the suggested meaning supersedes the expressed one, is poetry of the best kind, called *Dhvani* by the learned.

Superior kind of Poetry termed Dhvani.

That—viz. Poetry.

By the learned—i. e. by the grammarians, that word is called *Dhvani* which suggests the *sphōṭa* which is all-important (in as much as it is through this *sphōṭa* that a word signifies its meaning). Others carry this doctrine (of the grammarians) a step farther, and apply the term *Dhvani* to *words* as well as to *sense* capable of suggesting meanings superseding the directly expressed one.

As an example of *Dhvani*, we have—

[*Page* 15.] "The sandal-paintings of thy breast have entirely disappeared, and faded is the colour of thy lower lip; thy eyes devoid of jetty dye in the corners, and this thy slender body quivering with horripilation;—(from these indications, I infer) O false woman that not knowing the advent of a friend's sufferings, thou hadst been to a tank to bathe and not to that mean wretch!"

Here the word "*mean*" *(adhama)* suggests the principal meaning—viz. "Thou had gone to dally in my lover's company."

5.—[*Page* 16.] When the suggested meaning is not as described above, it is middling poetry, called the Poetry of Subordinate Suggestion.

Middling Poetry of Subordinate Suggestion.

Not as described above—i. e. not superseding the expressed meaning.

Example:

"The face of the young woman darkens on seeing the rustic youth holding in his hand the fresh flower of Vanjula."

In this, the suggested meaning that "thou hadst promised to bear me company in the Vanjula-bower, but thou never wentest there" is subservient to the more charming expressed meaning—the gloom on the face.*

* Because the charm of the *Erotic in Separation* is enhanced by the gloom on the girl's face, which therefore supersedes the former suggested meaning.

5. *contd.* [*Page* 17.] Non-suggestive Poetry, consisting in fanciful word and meaning, is of the inferior kind, (called Fanciful Poetry, by the learned).*

Third-Class Poetry—Fanciful.

Fanciful, i. e. consisting of excellence and figure.

Non-suggestive, i. e. devoid of any explicit suggested meaning.

Inferior, i. e. of the lowest kind.

Example:

† Svacchandocchaladacchakacchakuharacchātētarāmbucchatā-
Murchanmōhamarṣiharṣavihitasnānāhnikahnāya vaḥ
Bhidyādudyadudāradarduradarīdīrghādaridradruma-
Drōhōdrēkamahōrmimeduramadā mandākinī mandatām.

["May the celestial Gangā remove your illusion!—

Gangā, on whose banks are performed, with pleasure, the daily ablutions of the great Ṛiṣis who have their delusion washed away by the beautiful sprinkling of the clear and spontaneously rising waters dashing against the bank-holes occupied by big toads; and whose pride is intensified (as it were) by the high waves rising on account of the falling in of wide-spreading trees."]

And again—

‡ Vinirgatammānadamātmamandirād
Bhavatyupaçrutya yadricchayāpi yam
Sasambhramēndradrutapātitārgalā
Nimīlitākshīva bhiyā 'mrāvatī.

["Having her gates hastily closed by Indra—on hearing of Hayagriva, the pride-killer (of enemies, but pride-giver, of friends), coming out of his palace, though without any special motive—Amarāvatī appears as with closed eyes."]

• Thus ends Chapter I. in which are determined the aim, cause and nature of poetry.

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* This much, according to the *Udyota*, has to be supplied here, in order to make the definition tally with the former two.

† This is an instance of Fanciful Language abounding, as it does, in plentiful alliteration—and though we have also got the sentiment of love for Gangā and the Figure *Vyatireka*, as the suggested meaning, yet these are not taken into consideration, because the aim of the poet lies in mere alliteration, without any eye to the meaning.

‡ An instance of fanciful meaning—the suggested meaning being the heroism of Hayagriva, which is suppressed by the figure *utprekshā* "निमीलिताक्षीव" and hence the former becomes inexplicit.

CHAPTER II.

DEFINITION OF WORD AND MEANING.

[*Page* 20]. The author defines the nature of word and meaning in their order.

6.—Here *word* is of three kinds: the *expressive*, the *indicative*, and the *suggestive*.

The three kinds of *word*.

Here—i. e. in poetry.

These (the three kinds of words) will be defined later on.

6. *contd.* The meanings of these (the three kinds of words) are the *expressed*, etc.

Three kinds of meaning.

i. e. the *Expressed*, the *Indicated*, and the *Suggested*.

6. *contd.* And according to some, the *Import* also.

The fourth according to some.

At the time of construing the meanings of words—whose forms will be explained later on—in accordance with Expectancy, Compatibility, and Proximity, we have a fourth function *of meaning*—in the form of Import, which differs in form from the other three (the Expressed, the Indicated and the Suggested), and belongs to sentence, though not to words. This according to the (a) *Abhihitanvayāvadīs.*

[*Page* 22.] According to the *Anvitābhidhānavādīs*, the connected meaning of a sentence is *expressed* (without the process of the connection and the meanings of the several component words. [That is to say, connected ideas are expressed by the sentence, not that the ideas are connected after they are conveyed severally by the words.

(a) That is, the Bhāṭṭamimāmsakas, according to whom the purport of a sentence arises out of the *logical connection* among the words and not out of the *meaning* of words taken by themselves. The *Kāvyapradīpa*, thus lays down their position: लाघवात् पदानां पदार्थमात्रे शक्तिः, न त्वन्वयांशेऽपि, गौरवादन्यलभ्यत्वाच्च । तदंशो हि तात्पर्यार्थो वाच्या-र्थविलक्षणशरीर आकांक्षादिवशात्पदार्थोऽपि प्रतीयते । न चापदार्थप्रतीतावतिप्रसङ्गः, स्वरूपसतः शक्यान्वयत्वस्य नियामकत्वात्, इत्यभिहितान्वयवादिनाम्मतम् ॥

7.—To almost all the meanings belongs the power of suggestion (which is not confined to words alone).

Suggestion belonging to all meanings.

To exemplify (the suggestiveness) (1) of the Expressed meaning—

[*Page* 24]. "Mother, you told me that provisions are wanting in the household; so now, let me know what is to be done, (for you know) that day-light will not last for ever."

Here, the meaning by suggestion is that the speaker is desirous of roving at pleasure, (the suggestion being due to the fact of the speaker being a bad character).

[*Page* ক 24]. (2) of the Indicated—

"O, my friend! thou hast been every moment troubled by pursuing that beautiful person (my lover) for my sake; (and in so doing), thou hast acted just as becomes thy goodness and affection."

Here, the meaning implied by indication is that 'thou hast acted as my enemy in receiving the embraces of my lover; and by this indicated meaning is suggested the fault of the lover (that of of being untrue to his beloved).

(3) Of the Suggested—

"Lo! The motionless and undisturbed white crane shines on the lotus-leaf—as if it were a conch-shell on a pure emerald vessel."

Here by "Motionless" is suggested quietness (security), and thence loneliness, and hence lastly, that—'the place will do well for our *point de reunion*'—is hinted by a woman to her lover. Or, the meaning suggested may be that 'you tell a lie, you never went to the place' (fixed for our meeting).

Now the author states respectively the nature of (the different kinds of words), the *expressive* and the rest.

7. *contd.* That (word) which denotes the direct conventional meaning is (called) the *Expressive*.

The expressive word defined.

[*Page* ग 24.] Such words as have no denotation attached to them by convention, can have no sense; hence words can denote a particular meaning only when backed by convention. Such being the case, the word whose conventional meaning is comprehended directly—*i. e.* without any intermediate steps—is called the *Expressive.*

Four-fold Convention.

8. [*Page* घ 24.] Convention is four-fold,—consisting of *class* and the rest—or (according to others) *class* alone.

The Individualistic and the Class-theory contrasted.

Though it is the individual (of a class) that does an action for a particular purpose, and as such the individual alone is capable of application or the reverse [*i. e.* the denotation of a word can only consist of the individual, and hence the convension is properly applicable to the individual alone], yet owing to the faults of (*a*) *Endlessness* and *Vagueness*, it is not proper to apply convention to it (*i. e.* the individual), and (*b*) further since in such sentences as 'the ox Dittha is moving,' no differentiation of objects [*i. e.* the denotations of each word by itself, the ground of application], would not (*c*) be possible—for these reasons, convention must be applied to the natural character (differentiating characteristics or conditions) of the individual, and not to the individual alone.

(*a*) These two terms are thus explained in the *Vivaraṇa:* "Is the term 'ox' applicable to all individual oxen, or to one particular individual ox? Having thus laid down the two possible positions, he state the flaw in the former view: "On account of *endlessness*"—*i. e.* owing to the impossibility of forming a notion of the infinite number of oxen through a single word, we cannot apply convention to that case. He next states the flaw in the latter view—"On account of *vagueness*"—*i. e.* in that case there would never be any idea of any other ox, on the uttering of the word ox, save that particular ox with reference to which, the convention has been previously applied."

(*b*) The following fault applies to both the positions noticed in the above note.

(*c*) For, according to the Individualistic theory, the whole sentence denotes only an individual cow, and as such, there would be no difference in the denotations of the words—'ox,' 'Dittha,' and 'moving.'

[*Page* 25.] This natural condition is two-fold—(1) the condition (inherent) in the object, and (2) the one optionally imposed upon it by the speaker. The former of these again is two-fold—(1) the one already established (the subject of the proposition), and (2) the one in the course of being established (the predicate). The former of these again is two-fold—(1) the one imparting (*a*) life to the meaning of the word, and (2) the means of the comprehension of the differentia of the object. Of these latter, (1) is the *class*, as is declared in the *Vākyapadīya* (of Bhartrihari)——"an ox essentially is neither an *ox*, nor *a non-ox*, but it is known as an *ox*, on account of being related (intimately) with the class *ox*," and (2) is the *property* which, in the form of *whiteness* &c., serves to differentiate an object known to be an *Esse*. The one in the course of being established (the predicate) is the *Action*, the different members of which occur in a serial order. The form of the words Dittha, &c., perceived on hearing the last letter (of the name), without taking into consideration the order in which the letters stand, is imposed optionally by the speaker, as a differentiating characteristic, on the objects (called) *Dittha*, &c. hence this optional imposition is the *Name* of things.

The divisions of Upādhi.

"In the sentence, 'the white ox Dittha is moving,' the application of words is (*b*) Four-fold,"—says Patanjali in his *Mahābhāshya*. (On the aph. "*Ṛḷk*"). Atoms, enumerated as they are among qualities, are conventionally classed therein. Though Property, Action and Name respectively are essentially by themselves, one only [*i. e.* there is only one *white*, one *motion*, etc.]; yet they appear different on account of the difference of substrata (the objects they belong to); as a face, though single, appears manifold, when reflected severally in mirror, water, oil, etc. Since the word *whiteness* denotes equally all the different kinds of whiteness

(*a*) Thus explained by the commentators: "*Life* is the capability of a word, of application or use; the *giver* of this is that which fulfils the necessary conditions of applicability,—and this is the *class*, including all the individuals."

(*b*) (1) The life-giver *class*; (2) differentiating properties; (3) The Action in the course of establishment; and (4) the optional words Dittha, etc., the *name*.

existing in snow, milk, or conch; for which reason all these objects are called *white;* (therefore) it forms a class; as the class 'cooking' applies equally to the cooking of rice, and other things; and further since the quality of being Dittha resides in the Dittha uttered either by persons young and old, or by parrots, etc.; and also in the momentarily—changing meanings of the word [since the name Dittha can at any moment be given to any object];—such being the case, *class* alone forms a reasonable ground for the application of words [*i. e.* class alone forms the denotation]. Thus the *Mīmāmsakas.* (*a*)

The denotation of words again has been said by some (the Naiyāyikas) to consist in the subject of the class—*i. e.* the individual as qualified by the class—(without reference to any particular individual). And by others (the Bauddhas) again, the *Apōha* (*b*) is said to form the denotation.

These different views have not been dealt with at length since they are not quite germane to the present enquiry, and further for fear of being too prolix.

Denotation defined.

8. *contd.*—(*Page* 31.) This (the directly conventional, is the primary meaning of a word; and the action of the word, in this case, is called Denotation (*Abhidhā.*)

This—*i. e.* The directly conventional. *Of this*—of the word.

(*a*) See *Mim. Sūtra:* "आकृतिस्तु क्रियार्थत्वात्" [I—iii—33], on which Savara: "आकृतिः शब्दार्थः &c." [आकृतिः-जातिः] and Mandana Miçra: "गवादिशब्दो ऽभिदधाति जातिम्." ॥ Here a question is raised as to the view of the author himself, Narasinha Thakkura attributing—after rejecting the other theories—the Individualistic theory to him. But the author of the *Bālabodhinī* asserts that (the author leans towards the view of Patanjali; and in support of this he quotes the Kārikā—
"जातिश्चतुर्भिर्जात्याद्यैर्विवक्षा स्यात्," etc. (Kārikā 110). The latter is decidedly the more reasonable of the two. For besides the above quotation, the Individualistic theory is not even so much as mentioned in the Kārikā—in which only the quarternary theory of Patanjali, and the Class-theory of the *Mimāmsakas* are mentioned; and the precedence given here to the former, shows the author's predilection for it.)

(*b*) Thus explained by the commentators: "To say that the word applies to the *class* will not stand to reason; and the individual being transient, no convention can apply to it; consequently, the meaning of words, such as ox, is '*the exclusion of all that is not ox.*' And this is *Apōha.*

9.—(*Page* 32.) When of a word the primary meaning is barred, and another meaning, in close affinity therewith, is implied, either though tradition, or for a special purpose —this process of imposed implication is called *Indication* (*Lakshaṇá*).

Indication defined.

(*Page* 34.) In such instances as कर्मणि कुशलः (expert in business), गङ्गायां घोषः (Ranch in the Gangā), —a secondary meaning is implied by the primary, since the primary meanings—'gatherer of *kusa*' in the former, and 'Gangā the stream, the position of the ranch,' in the latter—are found incompatible, and hence are barred; and there is affinity with regard to 'discreetness,' and 'proximity' respectively,—and this (secondary signification being brought about, by the traditional use of words (in the former) and (in the latter) by the particular motive of indicating sanctity, etc., as properties of the ranch, which could not be indicated by the phrase 'ranch on the bank of the Gangā.' This imposed mediate process (of implication) is called *Indication*.

Examples of Indication.

10.—Pure Indication is of two kinds—the Inclusive, and the Indicative. Of these, Inclusive Indication is that where the secondary meaning is conveyed by a word for the sake of (*i. e.* for the establishment of the logical connection of) the primary meaning; and Indicative Indication is that where the primary meaning surrenders itself for the sake of (*i. e.* for the establishment of the logical connection of) another (the secondary) meaning.

The different kinds of Indication.

[*Page* 36.] In such instances as—"The lances enter" (कुन्ताः प्रविशन्ति), "The sticks enter" (यष्टीः प्रविशन्ति)— the words lances" and "sticks" imply "men" in relation to "wielding'—in order to establish their own logical connection with "entering."

Some—among others, Mandana Miçra—cites the sentence "The ox is to be killed"—as an instance of Inclusive Indication, where they urge that the *class* "ox" in order to establish its own logical connection with "killing" enjoined by the *Çruti*, implies the *individual* "ox," which latter cannot be signified by the word "ox"; for it is declared—"denotation having its power, (of signification) exhausted in the property (*class*) cannot extend itself to the subject (*individual*)."

But the above is not a proper example;—since in this there is no motive (for secondary signification), nor is it based on tradition. The fact is that the *class* implies the *individual*—because without the latter the former cannot exist—just as is implied *doer* by the sentence "let this be done" (an actor implied by the action), an *object* by "do this," and a certain quantity of rice by saying "eat"; and "house" by "enter."

[*Page* 38.] The inference of eating at night from the statement—"Fat Devadatta eats not in the day"—is not a case of Indication, but is an instance of presumptive (disjunctive) inference. In the example—"Ranch in the Gangā,"—the word "Gangā," surrenders its own meaning ('the stream') in order to establish the fact of the "bank" being the position of the "ranch." This is *Indicative Indication.*

What is Pure Indication?

These two kinds (the Inclusive and the Indicative) of Indication are *Pure*, because, they have not their Connotation based upon similitude (between the primary and the secondary meanings.)

[*Page* 39.] In the above two instances (of Pure Indication) the characteristic is not the mutual independence of the indicator and the indicated [that is to say, it is not the independence that serves to distinguish the *Pure* from the *Mixed;* this distinguishing characteristic is that of *non-difference* between the two in the case of Pure Indication.] The purpose of the speaker is fulfilled only when between the word "Ganga" and its implied meaning the *bank*, is comprehended *non-difference* (based on the *sanctity* of both). If on the other hand, mere relation with *Gangā*

were comprehended, what would be the difference between the direct denotation of the word *bank* in the sentence "Ranch on the bank of the Gangā" and that indicated in the "Ranch in the Gangā?"

11.—[*Page* 40.] (Pure Indication) of another kind —called *Superimponent* Indication —is that in which are mentioned the object imposed upon as well as the one imposed.

Pure Indication of another kind.

That indication is called *superimponent* in which the meaning imposed as well as that on which it is imposed are both mentioned as co-extensive (identical)—though with their difference explicitly mentioned.

11. *contd.* *Intro-susceptive* Indication is that in which the sense imposed upon is merged into the one imposed.

Intro-susceptive Indication.

Where the sense imposed upon is swallowed by (*i. e.* not mentioned apart from) the one imposed, we have the Intro-susceptive Indication.

12.—[*Page* 41.] The last two divisions are to be understood as *Qualitative (Gauṇa)* when the relation is that of similitude, and *Pure* when it is other than that (*i. e.* other than similitude).

Qualitative Indication.

(*a*) These divisions—the *Superimponent* and the *Intro-susceptive*—based on similitude—are exemplified respectively as "That ox of the ploughman" (गौर्वाहीकः), and "He is an ox forsooth" (गौरेवायम्).

[*Page* 42.] (*b*) In this example, some say that the properties of the 'ox,' non-intelligence, dulness, etc., though implied by Indi-

(*a*) This view is thus explained in the *Prabhā* :—"The word *ox* having its primary meaning barred on account of the improbability of its co-extensiveness with 'ploughman'—denoting as they do two entirely different objects—first indicates its own properties, dulness, etc., as co-extensive with itself, and then through these properties as the ground of application, it denotes the ploughman."

(*b*) Since, according to the *Bhaṭṭamimānsakas* the name as well as property have only the *class* as the common substrate.

cation, yet become the cause of the word 'ox' being applied to the *denotation of another word* (ploughman).

Others again assert that only the *properties*—existing in another (the ploughman), being identical with those of the object (ox) itself—are implied by indication, and no *different object* is denoted (as declared above).

Others again—(and among these, the author himself)—assert that *a different object*, being the substrate of analogous properties, is indicated by the word 'ox.' (*a*) As is declared elsewhere (in the *Tantravārtika*)—"*Indication* consists in comprehension not unconnected with direct denotation; Qualitative Indication arises from the connection (applicability of one word to the object denoted by another) with the indicative properties (*i. e.* the analogous properties) forming the ground of Indication."

[*Page* 44.] In the above quotation, "*not unconnected with*" stands for *relation* in general, not in the sense of invariable concomitance (Vyāpti). For if the latter be the case (*b*) there would be no indication in such instances as, "The elevated shed calls out." Even if there were invariable concomitance, the matter would be settled by direct inference, and there would be no room for the round-about process of Indication—this we have already explained [when treating of the example, "The ox is to be killed."]

In such sentences as "butter is longevity," "it is longevity forsooth," the relation is other than that of similitude—viz. causal

(*a*) Of this quotation different explanations are given by different commentators. The translation follows that given by the *Kāvyapradīpa* which thus explains:—"लक्ष्यमाणाः लक्ष्यतावच्छेदकाः जाड्यादयः, तैरेव यदि योगः तद्द्वारको यदि गोः प्रत्ययसम्बन्धः तदा गौणीवृत्तिरित्यर्थः । गुणलक्ष्यतावच्छेदकिका लक्षणा गौणीति भावः" ।

(*b*) Thus explained in the *Bālabodhinī*:—

"In the sentence "The elevated shed calls out" the 'calling' as applied to the insentient 'shed' being incompatible, the 'shed' is made to indicate the 'boy on the shed' in order to establish the logical connection with 'calling.' This process, the author asserts, would be impossible—because, the *shed* being on the grounds and the boy on the shed there is no special concomitance between the two; nor is there any of time, the perception of the shed being possible even without the boy on it."

relation. In such cases both Superimponent and Introsusceptive Indications are (invariably) preceded (and hence brought about) by the causal relation.

Difference between Pure and Qualitative Indication.

In the two kinds of Qualitative Indication, the purpose lies in the cognisance of similarity in dissimilarity (in the case of 'that ox of the ploughman'), and of absolute non-difference (in 'he is an ox forsooth'). In the different kinds of Pure Indication, on the other hand, the motive is the illustration of the causal relation—in one case, ('butter is longevity'), the causal energy being such as is peculiar to the particular cause mentioned (butter, in the present instance); and in the other ('it is longevity forsooth'), the causal energy consists merely in the capability of invariably producing (like diverse other causal energies) the mentioned effect.

[*Page* 46.] Sometimes Indication is based on the relation of subserviency (*i. e.* the relation subsisting between that which does a service and that to which the service is done)—e. g. "Indra" for "the pole for the sake (worship) of Indra;" sometimes on the relation of master and servant,—e. g. "The king" for "the king's servants;" sometimes on the relation of whole and its parts—*e. g.* in the phrase, "the foremost hand," the word "hand" standing for the foremost limb in general; sometimes on the relation of co-professionality—*e. g.* "Carpenters" of "Non-Carpenters" (Herdsmen, &c).

Indication of six kinds.

12. *contd.* Thus Indication is of six kinds.

Including the former divisions. (*vide Table* at the end).

Indication based on motive is with suggested meaning.

13. [*Page* 48.] (Indication based on) tradition is without, and (that based on some) motive is with, suggested meaning.

The motive (of Indication) is cognisable only through the process of *suggestion*.

Suggestion either Abstruse or Obvious.

13. *contd.* That too is either Abstruse or Obvious.

That—*i. e.* the suggested meaning.

[*Page* 49.] To exemplify the *Abstruse* :—

"O heavens! the first tide of youth rejoices in the body of this moon-faced one!—her face blooming with smile, glances oblique, movements graceful, mind wandering, bosom with budding breasts, and thighs thick and well-proportioned."

[Here the epithets—*rejoicing*, etc. applied to various objects are incompatible when taken in their direct sense; and hence suggest, through indication, the qualities of the objects mentioned.].

[*Page* 50.] To exemplify the *Obvious* :—

"Even dull persons, through connection with the Goddess of Wealth, become aware of the doings of clever people. The luxury of youth alone teaches a woman grace and elegance."

Here in the word "teaches" lies the obvious suggestion. [The intelligent act of *teaching* (in the ordinary sense) being barred with reference to youth, mere *manifestation* is indicated by the word, through which *the spontaneous knowledge of graceful gestures* is suggested].

Indication of three forms, in another way.

13. *contd.* [*Page* 51.] Thus this (kind of Indication) is said to be of three kinds.

That is (1) non-suggestive; (2) of abstruse suggestion, and (3) of obvious suggestion.

The Indicative word defined.

14.—(The word) forming the substratum of that (Indication), is called *Indicative.*

This is to be construed with '*the word.*'

Tadbhūh—*i. e.* being its substratum.

Suggestion, in the comprehension of the motive.

14 *contd.* [*Page* 52.] (*a*) There (*i. e.* in the comprehension of the motive, as of *sanctity* in "the ranch in the Gangā"), the procedure is that of *suggestion.*

(*a*) This Kārikā has been construed in two ways: The *Kāryapradīpa* and the *Sudhāsāgara* interpret it as referring to suggestion *based on indication.* All other commentators are unanimous in referring it to the comprehension of the motive (of indication). This latter interpretation seems to be more germane to what follows; for the *regressus ad infinitum,* mentioned in Kārikā 17., is explicable only when the latter interpretation is accepted in this place.

Because—

14—15. There is no other procedure save that of suggestion in an issue—cognisable through the (indicative) word alone (*i. e.* not by inference)—for the comprehension of which one has recourse to Indication.

Reasons given.

[*Page* 53.] Where, for the fulfilment of the motive, a word is indicatively used, there is no other knowledge save that from the word alone; and the procedure too is no other than that of suggestion.

Because—

15 *contd.* It cannot be *Denotation*, in the absence of convention.

It cannot be denotation.

In "the ranch in the Gangā," the properties of 'sanctity,' &c. are known to exist in the *bank* and to these properties, the word *Gangā* is not applied by convention.

15 *contd.* Nor can it be *Indication*, for want of causes.

It cannot

The three causes mentioned above (in Kārikā 9)—the preclusion of the primary meaning, &c.

[*Page* 54.] Because—

16.—The indicated (meaning, 'bank') is not the primary (meaning of the word 'Gangā') —nor is it (the 'bank') barred (with reference to the 'ranch')—nor is there any connection (of the indicated object, 'bank') with the issue (the motive, *sanctity*)—nor is in that (*i. e.* in the indication of the motive 'sanctity' by the indicated object, 'bank') any purpose—nor lastly is the word itself incapable (of giving sense).

Why not indication?

In the example, 'Ranch in the Gangā,' the word, 'Gangā' having its primary meaning of 'stream' barred, indicates the 'bank'; similarly if the meaning of 'bank' also were barred with

reference to me 'ranch,' then alone would the indicated object ('bank') again indicate the motive ('sanctity,' etc.). And again 'bank' is not the primary meaning (of the word 'Gangā') nor is it barred; and *secondly* there is no relation between 'bank,' the indicated meaning of the word 'Gangā,' and the motive, 'sanctity' (to be indicated); *thirdly* there is no motive for the indication of the motive ('sanctity'); *fourthly* and lastly the word 'Gangā,' by itself, is not incapable of signifying the motive 'sanctity', as it is, of signifying 'bank' (without the three causes of Indication above mentioned).

Indication leads to *regressus ad infinitum.*

17.—If such be the case, there would result the fault of *regressus ad infinitum*, which would strike at the very root of the theory.

'If such be the case, *i. e.* if motive also were indicated;—in that case we would require another motive (for the indication of the first motive)—for which again, we must have another; and so on *ad infinitum;* and this fault of *endlessness* would do away with the theory here propounded.

[*Page* 56.] *Objection.*—Let the 'bank,' together with the property of 'sanctity' be the meaning indicated,—the motive in this case being the greater amount of knowledge derived than that by saying 'ranch on the bank of the Ganga'; and as such the Indication would lie in the qualified object (*sacred bank*); and so leave no room for suggestion (with reference to 'sanctity'). The author replies—

Motive does not accompany the indicated meaning.

17 *contd.* It is not proper to make the motive accompany the indicated meaning.

He gives reasons—

Reasons.

18.—As the object (of cognition), so also its issue (or result), is different from the cognition itself.

The object of perception is *blue*; whereas the consequence of the perception is the cognisability (a property of the object cog-

nised—this according to the Mīmāmsakas), or the consciousness of the cognition as one's own (a property of the cogniser—this according to the Naiyāyikas). [Hence, as the fact of the object and issue of perception being different from the perception itself is clear enough; so from the knowledge derived through indication its issue, the knowledge of 'sanctity' is certainly distinct.]

Indication not applying to *qualified* objects.

18 *contd.* [*Page* 57.] Therefore Indication does not apply to the qualified object.

This is explicit.

Properties apply after indication.

18 *contd.* Special properties apply to the object only after it has been implied by indication.

The properties, 'sanctity,' etc. of the bank, are cognisable through a process (of comprehension) which is neither *Denotation* nor *Import*, nor *Indication*; and hence this process must necessarily be accepted as being that expressed by such words as *Suggestion, Echo, Illumination* and the like.

[*Page* 58]. Thus has been described the suggestion based on Indication.

The author next describes suggestion based on *Denotation*:

Suggestion based on Denotation defined.

19.—The expressiveness (i. e. the direct denotation) of a word with several meanings being barred through *connection* and other causes, the process which implies a meaning, not directly denotable by the word, is called *Suggestion*.

(As declared by Bhartrihari in his *Vākyapadīya*):

The different causes of suggestion.

"The causes, of the comprehension of special properties, when the denotation of the word is uncertain, are: *connection* (saṅyoga), *separation* (viprayoga), *association* (sāhcharya), *enmity* (virodhita) *sense* (artha), *context* (prakaraṇa), *mark* or *power* (linga), *proxi-*

mity to another word, *capability* (sāmarthya), *propriety* (auchitī) *place* (desa), *time* (kāla), *gender* (vyakti) and *accent* (swara) and the rest."

To exemplify these in order: (1) In "Hari wielding the conch and the disc" (सशङ्खचक्रो हरिः,) *Hari* refers to Vishṇu, through *connection*; and hence does "Hari without the conch," etc., also refer to Vishṇu (through *separation*,—these being possible only of those between whom there has been connection). (2) In "Rāma and Lakshmana" *Rāma* refers to the son of Dasaratha (through *association* with Lakshmana). (3) In "Their behaviour towards each other is as between Rāma and Arjuna"—*Rāma and Arjuna* refer respectively (through *enmity*) to Parasurāma and Kārtavīrya. (4) In स्थाणुं भज भवच्छिदे ("Worship Sthāṇu for the removal of the myseries of metempsychosis"),—*sthānu* refers to Siva (through *sense*, for the said worship cannot apply to a pole). (5) In 'Deva knows everything'—'Deva' stands for the second person Pronoun (through *context*). (6) In "Angry Makaradhwaja"—the last word refers to Kāma (through the mark of anger). (7) In "Of God, the destroyer of cities"—'God' refers to Siva (through proximity to "the destroyer of cities"). (8) In "The Cuckoo intoxicated with madhu"—the last word refers to the *spring* (through *capability* belonging to spring alone of intoxicating the bird). (9) "In Drink the face of the beloved,"—the first word signifies *con frontation* (through *propriety*). (10) In "Parameswara shines here"—the first word refers to the king addressed (on account of the "place" spoken at, being the Capital of a King.) (11) In "Chitrabhānu shines"—the first word signifies the *Sun*, when the sentence is spoken in the day; and *fire* when at night (through *time*). (12) In "Mitra is glorious"—the first word having a neuter affix signifies *friend*, and having the masculine, it signifies the *Sun* (through *gender*). (13) In (*a*) "Indra-Çatru"—when occurring in the Veda, and not in general literature, *accent* is the means of the knowledge of special meanings.

(*a*)—The accent being on the first syllable, the compound becomes Bahuvrihi, meaning 'one whose killer is Indra'; but when the accent is on the second syllable, it becomes, the 6th Tatpurusa compound giving the meaning 'the killer of Indra.'

[*Page* 62.] "*The rest*" implies *gestures* and the like.

To exemplify—

"Her breasts are of this size (with the proper gesture); her lotus eyes so large; so tall her form; in so many days (*i. e.* years).

[*Page* 63.] Thus the diverse denotations of a word being barred by *connection* and the rest, the application of the word to a different meaning, is not through Denotation—this having been barred; nor through indication—since there is none of the three causes of Indication; consequently the procedure must be one of *suggestion.*

To exemplify (word—suggestion based on denotation):

Bhadratmanō duradhirōhatanorviçāla—
Vañçonnateh kṛtaçilīmukhavigrahaçca,
Yasyānupaplutagateh paravāraṇasya
Danāmbusekasubhagaḥ satataṅkaro' bhūt.

["The hand (the trunk) of the suppressor of foes (a gigantic elephant) becomes wet with the water of gifts (the flow of juice from the temples)—he the good-souled (belonging to the species of elephants called *Bhadra*), whose body is irrepressible (unmountably tall), of illustrious family (tall as a bamboo), skilled in archery (having quite a swarm of black-bees hovering round him), and possessed of a lucid intellect (of steady and unimpeded motion)]."

Suggestive Word.

20.—[*Page* 66.] The word with that is called *Suggestive.*

'With that'—*i. e.* with '*Suggestion*' (of the last Kārikā).

Meaning Auxiliary to Suggestion.

20. *contd.* Because a word, having a different meaning (from the denoted) is so, meaning also is said to be Suggestive, as being auxiliary to it (the word).

Is so—*i. e.* is suggestive.

Thus ends Chapter II. of the *Kāvya-prakāça,* in which are determined the forms of Word and Meaning.

* The sense implied by suggestion is thus explained by the commentators: "Though the epithets 'Bhadrātmanah, etc.' have their denotations confined, through *context,* to the king, yet the recognition herein of the description of an elephant (logically quite compatible), is through *suggestion.*"

CHAPTER III.

DETERMINATION OF THE SUGGESTIVENESS OF MEANING.

21.—[*Page* 67.] The Meanings of words have been mentioned before (in Kārikā 6.)

"*Meanings*"—viz. the Expressed, the Indicated, and the Suggested. "*Of words*"—viz. the Expressive, the Indicative, and the Suggestive.

The Suggestiveness of Meanings.

21. *contd.* Next is described the Suggestiveness of meanings.

This "Suggestiveness" is defined:

Suggestion defined.

21—22. Suggestion is the process (of implication) giving rise to the comprehension, by intelligent persons, of a signification of the meaning other than the direct one—such implication being based on the special character of (1) the Speaker, (2) the Object described (as well as the person spoken to), (3) Emphasis, (4) Occasion (or Context), (5) Place, and (6) Time, etc.

"*Meanings*"—being either the Expressed, or the Indicated or the Suggested.

The Suggestion due to the special character of the speaker, etc. exemplified. (1) Of the Speaker.

Examples of the above: (1) "Having walked fast to this place with this heavy water-jar, I am tired and weakened by profused perspiration and forced breathing."

In this, the speaker (a bad character tries to explain away the marks on her body (produced by secret dalliance), as being due to the hard physical work—the carrying of the heavy water-jar.

(2) Of the Object described.

(2) [*Page* 69] "Ah! My friend, thou art being troubled with sleeplessness, weakness, anxiety, lassitude and forced breathing, for the sake of me unfortunate!"

[*Page* 70]. Here, the dalliance of the go-between with the speaker lady's lover, is suggested.

(3) Of Emphasis.

(3) "Having seen the daughter of the Pānchalas so disgracefully molested in the Assembly of Kings,—(having had such hard time of) our life in the forest, in the company of fowlers, clad with the bark of trees,—and our residence at Virata's Court, rendered *incognito* by improper means—having witnessed all this, our Chief views with disfavour, not the Kurus, but—myself, distressed and stricken down as I am." [Veṇī-Sanhāra—Act. I].

[*Page* 71]. Here the meaning that 'disfavour is due towards the Kurus and not towards myself' is implied by emphasis, (i. e. the change of intonation towards the end of the sloka).

The Emphasis here does not form part of the full signification of the expressed meaning; and as such, the above cannot be said to be an example of subordinate suggestion. (*a*) Because, the expressed meaning could be got at merely by means of a question belonging to (i. e. suggested by) the Emphasis. [And as such the change in the intonation is not necessary for the denotation of the direct meaning.]

(4) Of Sentence.

(4) "Erewhile you never moved your eyes, fixed on my cheek; now though I am the same, and those the very cheeks, that look of thine has disappeared!"

[*Page* 72]. Here, the suggested meaning is this:—'Thy look bore quite another aspect when directed towards my friend's face reflected in my cheek; now that she is gone, it has altogether changed its character. Hence, thou art a wily lover (playing pranks with me).'

(5) Of Expressed Meaning.

(5) "This place on the banks of the Narmadá' is exuberant with lines of plantain trees, and is so situated as to enable the exquisite beauty

(*a*) The *Vivaraṇa* thus explains: "The Emphasis can be subordinated to the Expressed Meaning—not by a complete overthrow of the suggestion,—but by introducing a question—'does he bear, etc.?'—by which latter only, the Expressed Meaning could be got at; and the suggestion would then follow in due course. Where then is there any ground for subordinate suggestion?"

of the bower to add to the effects of the sportive graces of lovely women; and in this place—O thou lovely and delicate one!—are blowing breezes favourable to dalliance, and in front of which is flitting the Mind-born (Cupid) flurried with causeless (spontaneous) excitement."

Here the meaning suggested is: 'Let us enter the bower for dalliance.'

(6) Of Proximity to another.

(6) [Page 74]. "My cruel mother-in-law is always directing me to manifold household duties; if I get any respite at all, it is in the evening."

Here it is suggested to the paramour, not directly addressed that evening is the assigned time (of meeting).

(7) Of Occasion.

(7) "I hear your husband will be here within three hours; such being the case, what are you waiting for? You must make your preparations."

[Page 75]. Here, a woman is warned by her *confidant* that under the mentioned circumstance, it would not be safe for her to visit her paramour (to whom she had made engagements before the arrival of her husband was announced.)

(8) Of Place.

(8) "You, my friends! collect your flowers in some other place, and let me have (my share) here; I am unable to wander far, so please do me this favour, I beseech you with joined hands!"

Here, a certain woman implies to her *confidant* that the place being solitary, it was time for her to usher in the paramour *incognito*.

(9) Of Time.

(9) [Page 76.] "My love! subject as you are to the commands of your superior, what shall I tell you! unhappy wretch that I am! If you are determined to go to day, you may go. You will hear what is going to be done (by me)."

Here the meaning implied is: 'This being spring time, if you have to go away, I shall be no more, and as such shall know nothing of your whereabouts.'

By "*etc.*" in the Kārikā are meant *Gesture* and the like.

Example of suggestion due to the speciality of Gestures :—

(10) Of Gestures.

(10) "When I was at the door, she, resplendent with the very essence of beauty, having first dilated her thighs, pressed them together, drew the veil down to her face, cast unsteady glances, suppressed her voice, and lastly, folded her arms."

(*a*) Here a particular intention with regard to a disguised over is suggested by the various gestures.

Suggestiveness of the combination of the specialities.

As occasion presents itself, examples are repeated, with a view to render the matter clearer to the enquirer. The suggestiveness by means of the combination of the eight aforesaid specialities, formed by taking two or more of them together, may be similarly exemplified, as also the suggestiveness of meanings indicated and suggested. (*b*)

Words help the suggestiveness of meanings.

23.—[*Page* 79] Words are helps to the suggestiveness of meanings; since a meaning is able to suggest another only when it has its own signification based on the authenticity of the word.

"*Word*"—since suggestiveness does not belong to meanings authenticated by anything other than the word.

Thus ends Chapter III. of the *Kāvya-prakāça*, wherein is determined the Suggestiveness of Meanings.

(*a*) The pressing together of the thighs implies the inverted sexual intercourse in prospect ; the drawing down the evil, implies that he is to visit her *in camera* ; the downward glances signify evening as the proper time of meeting ; the suppression of the voice implies that he is to come stealthily at a time when all should be calm and quiet ; and lastly, the folding of the arms suggests that he would be rewarded with her embrace, for his visit.

(*b*) The suggestiveness of the combination of two of the specialities—speaker and the object addressed—is thus exemplified : "My aged mother-in-law lies here ; and I sleep here ; mark this while it is day or else blind at night you might tumble on our beds." Here it is suggested that the mother-in-law being too old is unable to hear or see anything ; and I long for your caresses ; so you are quite welcome to my bed.' This couplet together with this introductory sentence forms part of the text in some MSS., as Pandit Jhalkikara remarks : and I don't understand why he dropped it.

CHAPTER IV.

ON SUGGESTION.

Justification for taking up divisions of Poetry.

[*Page* 80]. Though after the determination of Words and Meanings, the proper course would be to consider the forms of Defects, Excellences and the Figures of Speech,—yet the author first treats of the various divisions of Poetry, because the rejectibility or acceptability of properties (defects &c.) is dependent on the previous ascertainment of the objects (the various classes of Poetry) possessing the properties.

Two kinds of Suggestive Poetry.

24. In Suggestive Poetry, where the direct (expressed) meaning is incompatible (with the context), it is either transferred to another meaning, or is altogether neglected.

(1) Suggestive Poetry based on Indication, where the direct meaning is transferred to another.

When the expressed meaning becomes incompatible, on account of the predominance of the abstruse suggested meaning based on indication,—the case becomes one of *Suggestive Poetry* (based on indication.)

The word "*Dhwani*" is to be supplied after "*yah;*" because of the following "*Dhwanau,*" which stands in need of an antecedent.

In poetry of this kind the direct meaning develops into another (more remote), e. g.

"I say, here sits an assembly of learned people, so take care and perform your part judiciously."

Here, mere "saying" changes into a form of advice. [Because mere 'saying' would be superfluous, therefore it assumes the signification of an exhortation.]

(2) Where the direct meaning is altogether neglected.

[*Page* 82.] In other cases the direct meaning, being incompatible, is altogether neglected, e. g.

"Thou hast acted quite benevolently towards me! What more is to be said? Thou hast exhibited extreme goodness. O friend! mayst thou live for a hundred years, always behaving as thou hast done in this case!"

(*a*) This is addressed by some one to his malefactor, in accordance with the law of contrary signification.

[The author now defines *suggestion based on denotation*:]

Suggestion based on denotation.

25. Where the direct meaning, though itself compatible, yet surrenders to (implies) another, (the case) is (one of) (*b*) another kind of suggestion.

"Implies another"—i. e. rests in the suggested meaning.

This (is divided into two kinds):

The two kinds of Vivakshitānya-para-vāchya.

25. *contd.* (1) The one having its suggested meaning such as to have its order of precedence (or sequence of the expressed meaning with reference to that suggested) imperceptible;—and (2) the other having the suggested meaning such as has its order perceptible.

[*Page* 83.] '*Imperceptible &c.*'—by this is meant that Poetic Sentiment does (*c*) not consist in (is not made up of) the excitant, the ensuant and the accessory Emotions, but is (manifested) through these (*d*). In this latter case, the order of pre-

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(*a*) Here the Commentator: "The direct meaning being incompatible with a known malefactor, signifies the contrary."

(*b*) This another kind is the **विवक्षितान्यपरवाच्य** which is possible only on the predominance of abstruse suggestion based on denotation.

(*c*) Since in that case poetic sensibility will have to be attributed to the Vaidikas who possess a knowledge of the excitant &c.

(*d*) This statement is made in anticipation of the objection that the particle **अलक्ष्य** is superfluous, the definition being quite correct even with only **अक्रम** (without any order). But this objection is based on the idea that the suggesting meaning (the ensuant &c.) constitute the suggested (Poetic Sentiment), and as such there is no order of precedence or sequence. The author strikes at the very root of this objection by laying down the position that the ensuant &c. do not constitute Poetic Sentiment, but Poetic Sentiment is manifested through these, and as such there is an order, which is imperceptible in the first kind of suggestion defined.

cedence (*i. e.* the suggested meaning following the suggesting meaning, unction following excitant &c.) does exist, though it is unperceptible on account of the extreme subtlety (of the process of suggestion).

Of these two—

(1) That in which the order of sequence is not perceptible.

26. That in which the order of precedence is not perceptible—consisting in Poetic Sentiment, Emotions, semblances of these, allayment &c. of Emotions—stands as one to be embellished (i. e. predominating element), and as such is distinguished from the Figures of Speech called the Unctional (Sentimental) &c., (explained later on, which are the embellishers, the secondary element).

By *allayment &c.*, are meant the *allayment, manifestation, mixture* and *variegation* of Emotions.

Poetic Sentiment &c. (including, Emotions the semblances of Poetic Sentiment and Emotion and the allayment, manifestation, mixture, variegation of Emotion) are *alankārya* (*i. e.* the object to be embellished) when they occupy the most prominent position (*i. e.* in the suggestion of imperceptible order of precedence) as will be exemplified further on ("seeing the house empty &c.," p. 102 [text]); whereas in Poetry of Subordinate Suggestion where the direct meaning of the sentence forms the predominating element, and Poetic Sentiment and the rest (just mentioned) occupy only a subordinate position, the latter (*i. e.* Poetic Sentiment &c.) are *alankáras* (*i. e.* embellishments, the adorners, and as such, the subordinate elements) and are known as the Unctional or Sentimental (where the subordinate element is the Poetic Sentiment रस, the Agreeable (where the Emotions भाव are the subordinate elements), the Powerful (where the semblances of Poetic Sentiment and Emotion रसभावाभास are the subordinate elements),

and the Quiescent (where the allayment of Emotion भावशान्ति forms the subordinate element). Of these severally, examples will be given under Poetry of Subordinate Suggestion—[Chapter V. under Kārikās 45—46].

[*Page* 85.] The form of Poetic Sentiment is stated :—

Unction—*Rasa*—defined.

27—28. What are commonly known as the causes, effects and auxiliaries of permanent Emotions, Love and the rest, are in Poetry and Drama, spoken of as excitants, ensuants and accessories (respectively); and the permanent Emotion manifested through these, is called Poetic Sentiment (रस).

Bharata's Sutra.

[*Page* 86.] It is laid down by Bharata: "The *manifestation* or development of Poetic Sentiment is due to the correlation of the (*a*) excitant, the ensuant and the accessory."

Bhattalollata's Interpretation of Bharata.

(*b*) Bhattalollata and others interpret this *Sūtra* thus:—The permanent Emotion, Love and the rest —— generated by the Excitants, such as *women* and *gardens* and the like which are respectively the substrate and the intensifying causes,—rendered cognisable by the Ensuants, *i. e.* effects such as Amorous Glances, Embrace and the like,—and consummated by the accessories, *i. e.* auxiliaries in the shape of self-disparagement and the like ;—such a permanent Emotion, constitutes *Rasa*, (Poetic Sentiment) which though directly connected with Rāma and other heroes, is yet recognised (to exist) in subsequent actors, through imitation of form and dress, &c.

(*a*) An *excitant* is that which renders the extremely subtle permanent Emotion capable of being sensed ; an *ensuant* is that which makes them sensed ; and an *accessory* is that which gives an impetus to them. Woman and Season &c. are the Excitants; Embrace &c. the Ensuants; and Modesty, Joy, Anxiety are the Accessories.

(*b*) In his view the manifestation of *Rasa* is the manifestation of the permanent Emotion through Suggestion.

[*Page* 87.] Çri Çankuka (*a*) however interprets the *Sūtra* as follows: *Rasa* is that Emotion considered to be permanent, which, though really non-existent in the actor, is yet sensed by the eager fancy of the audience,—and which, though itself inferred through the relation of major and middle terms, is yet known to be different from the objects of ordinary Inference,—being inferred as it is, by the force of its exquisite charm, as something to be sensed (relished), on account of its connection with causes, effects and auxiliaries known as excitants, ensuants and accessories respectively, which though artificial are not recognised as such,—causes &c. illustrated by the actor by means of his acting brought about by instruction and practice by the help of a close inspection of the meaning of Poetry, of the following kind:—

Çankuka's interpretation of Bharata.

"The Lady of my life traversed the path of my sight,—She, a flow of nectar to my body, to my eyes a line of pure camphor, and the very embodiment of all my hopes and expectations!"

and

"Through ill-luck, I have been separated from her, of large and unsteady eyes; and this season too of continuously floating clouds has arrived;—"

Such Poetic Sentiment is inferred to exist in the actor, known as Rāma, (as a horse in a picture, is called a horse); and this knowledge is different from the true, the false, the doubtful as well as the knowledge of Similarity, respectively as—

'*Rāma is he*, or *he is Rāma*,' '*He is Rāma*' with a following negation, '*He is not Rāma*,' '*This may or may not be Rāma*,' and '*He is like Rāma*.'

[*Page* 90.] Thus Bhattanāyaka:—*Rasa* is (1) neither cognised (directly) (since there being no Rāma present before the audience, a perception

Bhattanāyaka's interpretation of Bharata.

(*a*) This Naiyāyika view may be thus briefly stated.—The Emotions, Love &c. are inferred to exist in the actor,—though not really existing in him—by means of the excitants &c. cleverly exhibited in the acting; the Emotion thus inferred, being sensed by the audience, through its exquisite beauty, adds to itself a peculiar charm, and thus finally develops into a state called *Rasa*. Thus the manifestation of *Rasa* is merely a process of Inference.

of his love &c. is not possible),—(2) nor produced (the causes, the excitants &c. being non-realities cannot bring about real effects)—(3) nor again manifested [since it is only an already established object that can be so *manifested*—as related either to (the actor or the real hero both of whom are) the unconcerned (as to the manifested *Rasa*) or to (the audience) knowing it as his own]; but *Rasa* consists in the permanent Emotion, *experienced in* poetry and drama, through the action of sentimentality, which (action), consisting in the generalisation (not considering the specific properties of an individual) of excitant &c., is different from Denotation (and Indication),—the permanent Emotion thus experienced, which constituting *Rasa* is enjoyed by a process of delectation similar to knowledge abounding in enlightenment and bliss, due to an excess of the attribute of Goodness (*Sattwa*, (having suppressed Foulness and Darkness, impediments to enlightening and blissful knowledge).

Abhinava-Gupta's interpretation.

[*Page* 91.] The revered Abhinava-Guptāchārya (*a*) however thus interprets :—

Poetic Sentiment (*Rasa*),—Erotic and the rest—exhibiting hyperphysical poetic charm, producing rapturous feelings akin to that attending an ecstatic contemplation of the Supreme Being (Parabrahma), eclipsing (screening from observation) everything else, inspiriting (enkindling) the body through and through, penetrating the inmost recesses of the heart (enrapturing the inmost Soul), emblazoning as if before the eyes, sensed (relished) as a delicious beverage, having its existence (or life) circumscribed by excitants &c.,

(*a*) This rhetorician view is thus stated by the Vivarana : Love etc. having been inferred from excitant, etc. become impressed on poetic hearts ; after sometime, when the parts of Rāma and Sitā are cleverly acted, the Love, originally impressed, manifests itself in the poetic hearts by means of the impression hitherto lying latent and through excitants etc., cognised by means of woman and the like known to be generic causes of Love, etc., without any specific reference to Rāma and Sitā ; and being thus elicited, the Emotion, is sensed by the audience and is then denominated *Rasa*. Bhattanayaka attributes sensedness to the Emotion, itself a non-entity according to him. The rhetorician on the other hand attributes sensedness to the permanent Emotion already existing—though only latenty and hence unmanifested—in the shape of the Fancy or Imagination of the poetic audience.

and having *sensedness* for its one Soul—*Rasa* such as this, is the permanent Emotion, Love and the rest, constituted by the eager fancy or imagination of the audience, expert through practice, in the inference of permanent Emotions through the causes, excitant, etc., such as woman and the like; and though appearing as restricted to the particular audience, yet made an object of sensedness or relish,—though in fact (*a*) non-different from it (the sensedness) as a form of it—through generic properties, by the sensor (the audience) centering in himself the views of all men of poetic sensibility, having through general means (means not applying to a particular case only, but universally applicable) his unspecified (not peculiar to himself) feeling free from the contact of any other cognisable object, and brought about by the specific relation of the sensor and the sensed ignored (or rendered incognisable) at the time;—this permanent Emotion being cognised in poetry and drama among people through women etc, not designated as causes etc., but denoted by such superphysical appellations as Excitants (Ensuants and Auxiliaries) (since their work is to excite etc.,), and further the Emotion known as universal, being independent of any hard and fast rules based on any specific relation, such as—'These are mine,' 'These are my opponent's,' 'these are of some one unconcerned,' or 'these are not mine,' 'these are not my opponent's,' 'these are not of anybody unconcerned.'

[*Page* 94.] This *Rasa* is not an effect; for if it were so, it would exist even after the disappearance of its causes, the excitants etc., (for an effect always survives its cause); nor again is it cognisable (by means of Excitants etc.), since *Rasa* can never be an accomplished object, (and it is only such objects that can be cognised). But it is something to be sensed, elicited or manifested by the Excitants, Ensuants and Accessoris. If it were objected against this view—'where have you seen anything besides a cause (of an effect) and an indicator of a cognisable object';—we would reply that the fact of its having nowhere been seen is only an ornament,

(*a*) As according to Yogâchara, an object of knowledge is non-different from the knowledge itself; so here *Rasa* the object, so to say, of sensedness is non-different from it.

not a defect, in its hyperphysical character. It may be called an effect in as much as its manifestation is the manifestation of the sensing or relishing. And it may be called cognisable also, in-as-much as it is knowable by one's own unique cognition which is different from all empirical knowledge, analytic or dialectic, as well as from the knowledge of imperfect Yogis possessed of such knowledge, and lastly from the knowledge of perfect Yogis, existing independently of itself, free from any other cognisable object.

The cognition of *Rasa* is not an unqualified (or abstract) one *(knowledge devoid of all speciality of genus, property and the like) because the recognition and cognition* of the Excitant etc. are the predominating elements; nor is it a qualified one; because the sensed *Rasa* consisting in super-physical bliss is manifested by itself (without any intervening process as in the case of sense-perception.)

[*Page* 96.] The fact of its being neither the one nor the other, and yet partaking of the nature of both, shows as before its unique hyperphysical character, and is not a contradiction.

Tiger, &c. are excitants of the Heroic, the Marvellous and the Furious; as also of the Terrible; Tears are the ensuants of the Pathetic and the Terrible, as of the Erotic; Painful Reflection, &c. are accessories of the Heroic, the Pathetic, and the Terrible, as of the Erotic. Thus the excitants, &c. (ensuants and accessories not being severally restricted to each of the *Rasas* severally), are mentioned together in the above Sūtra (of Bharata). (*a*)

[*Page* 97]. In such instances as the following:—

"The sky is dark as the black bee, with clouds impregnated with water; the atmosphere has acquired loveliness through the warbling of the black bee and the cuckoo; the earth has in her lap, as it were, stone weapons in the shape of newly grown sprouts;

(*a*) A single excitant can belong to different *Rasas*, and as such no suggestiveness (of a particular *Rasa*) can be attributed to one only (*i. e.* excitant alone, not considering the ensuant &c.); because a single excitant can suggest more than one *Rasa*. This however is not possible if excitants and ensuants and accessories taken *collectively* are said to be the cause of the manifestation of *Rasa*. No two *Rasas* can have all the three (excitant, ensuant, and accessory) common between them.

(seeing these) be reconciled to your lover, O thou lovely young woman !;"

"Her body is withered and languid like the squeezed lotus-stalk; her (apparent) activity due only to the (pressing) expostulations of attendants; her cheek, lovely as a piece of fresh ivory, bears the beauty of the stainless moon;" [*Mâlatîmâdhava*, Act I.]

and

"Her lover having been in fault, the eyes of the self-respecting woman became an expert in giving expression to various emotions,—Anxiety when looking at her lover at a distance, turning away from him when he was at her side; blooming (with suppressed joy) on being freely spoken to; blushing (with modesty) on embrace; curving the brows slightly on the cloth being touched; brimming with tears, on the lover falling on her feet;—" [*Amarûçataka*]

in these though the excitants and ensuants—anxiety, modesty, &c.—in each stand by themselves; yet such cases are not very common; hence these do not form instances against the statement with regard to the collective suggestive form of excitant, ensuant and accessory; and the above cases can be explained by making the one mentioned (excitant or ensuant) to imply the other two.

He now states the specific forms of *Rasa*.—

The Eight Unctions enumerated.

29. The *Erotic*, the *Comic*, the *Pathetic*, the *Furious*, the *Heroic*, the *Terrific*, the *Abhorent or Disgustful*, and the *Marvellous*—thus are named the eight *Rasas* in dramatic poetry.

Divisions of the Erotic.

[*Page* 101]. Of these, the Erotic is of two kinds—Enjoyment (union) and Privation (separation). Of these again the former is counted only one, being undividable on account of the innumerability of mutual glances, embrace, kissing, &c.

(1) Erotic in Enjoyment.

[*Page* 102.] To exemplify the Erotic in Enjoyment.—

"Perceiving the house empty, gently rising from her couch and having for a long time gazed steadfastly on the face of her husband feigning sleep, the girl kissed him confidently,—on this, seeing his cheeks quiver, with her face downcast through modesty she was long kissed by her smiling lover." [*Amarūçataka.*]

And

"'O thou of beautiful eyes, you look lovlier without the bodice,' when the lover having said this had touched the knot (of the bodice), her companions, rejoiced at the liveliness of the eyes of their smiling companion seated on the couch, went away on various pretexts." [*Amarūçataka*]

(2) Of Privation.

[*Page* 105]. The other, Privation, is five-fold as founded on —Longing, Separation, Jealousy, Foreign Residence and Curse. To exemplify these severally—

Of Longing.

[*Page* 106]. "May those naturally sweet loving and affectionate gestures of the fair-eyed one, be mine (directed towards me) !—Gestures in which love has been intensified by our frequent interviews, on the slightest thought of which, my heart dissolves as it were, in a flood of joy ; so much so that the action of my external organs is suspended." [*Mālatīmādhava*, Act V.]

Of Separation.

"There is no question of his going elsewhere,—he has got no such friends. Then (to think) that desires not (my company)? Yet, Ah! he has not come! Oh! what an irony of fate! being thus clouded with various doubts, the girl lies rolling about in her bed, and gets not sleep."

Here the girl is anxious in separation.

Of Jealousy.

"On the occasion of her husband's first fault,—not having as yet been instructed by her friends, the girl knows not how to make graceful and

poignant assertions and gestures; and consequently, with her eyes turned aside, she weeps with clear tear-drops flowing down the cheeks and rolling over her ruffled tresses." [*Amarūçataka.*]

Foreign Residence.

"The bangles have already started (from their place); the dear friends, the Tears have copiously gone away; Firmness and Equanimity stayed not for a moment; Reason prepared to start before all;—my beloved having determined to leave, all have started collectively; then O Life! if you have to go, why lose the company of your dear friends?" [*Amarūçataka.*]

Of Curse.

[*Page* 109]. "Having painted thee in a mood of affectionate anger, on a piece of stone with mineral paint, no sooner do I think of representing myself (therein) as falling on your feet, than my vision is blurred by the frequent rush of tears,—the cruel Death-God brooks not our union even there!" [*Mēghadūta*]

[*Page* 110]. The Comic and the rest are severally exemplified.—

The Comic.

"Having clenched her dirty hands, the prostitute hit, with great noise, accompanied by a peculiar sound (thū), on my head sanctified by being washed with water concecrated by incantations,—ah! I am killed!" Thus cries Vishnu Çarmā."

The Pathetic.

"'Oh mother! whereto hast thou hastened away? What means this! Oh Gods! Where be the blessings! Fie on our lives! Fire and thunder on your body! Eyes burnt!' these loud lamentations of the city women with their voice cracked, moves even the (inanimate) statues to weeping and shatters even the walls into a hundred pieces!"

The Furious.

"You beastly and dishonourable men, wielding weapons, by whom has been done, permitted or connived at, this evil deed, the death of the Preceptor! *this I* shall sacrifice to the Quarters with the fat and

flesh of you all including the foe of hell (Krishna), Bhīma and Arjuna." [*Vēnīsanhāra*, Act III.]

"Poor monkeys! Give up your fears! My arrows having once shattered the forehead of Indra's elephant, are put to great shame by falling on your (puny) bodies! O Son of Sumitrā (Lakshmaṇa), thou keep thine place, thou art not the proper object of wrath! (being yet a child)! I, Meghanāda, am looking for Rāma, who by a mere contraction of his eye-brows, has obstructed the passage of the Ocean!" [*Hanumannātaka*, Act XI.]

The Heroic.

[*Page* 114]. 'Behold! The deer, owing to the great speed with which it is running, moves more in the sky than on the earth—the deer, casting with a lovely twist of the neck frequent glances at the pursuing chariot, having, through fear, of a shot of arrow, much of the hinder part swallowed up, as it were, by the fore-part; and scattering on the road, the half masticated morsels of grass falling from the mouth opened in panting." [*Çakuntalā*, Act I.]

The Terrible.

[*Page* 115]. 'Having first torn and stripped off the skin, then having devoured the swollen and horridly stinking lumps of flesh that were easily available from such parts of the body as, the shoulders buttocks and the back,—casting his eyes within (the skeleton), with his teeth displayed, the beggarly ghost is eating at his ease from the skeleton placed in his lap, what flesh remains upon the bones and is to be found at the joints!' [*Mālatīmādhava*, Act V.]

The Disgustful.

"What a peculiarly superb Incarnation, this! Whence this lustre! This altogether unprecedented gait of walking! Uncommon equanimity! what a grandeur! what a figure! Quite a novel creation this!"

The Marvellous.

[*Page* 116]. The permanent emotions of these (*Rasas*) are stated:

30. Love, Mirth, Sorrow, Anger, Courage, Fear Aversion, and Wonder are said to be the Permanent Emotions.

This is clear.

[*Page* 117]. He now states the Accessories :—

31—34 (*a*).

The Thirty-three Accessories enumerated.

(1) Self-disparagement, (2) Debility, (3) Apprehension, (4) Envy, (5) Intoxication, (6) Lassitude, (7) Indolence, (8) Depression, (9) Painful Reflection, (10) Distraction, (11) Recollection, (12) Equanimity, (13) Shame, (14) Unsteadiness, (15) Joy, (16) Flurry, (17) Stupefaction, (18) Arrogance, (19) Despondency, (20) Longing, (21) Drowsiness, (22) Dementedness, (23) Dreaming, (24) Awaking, (25) Resentment or Animosity, (26) Concealment (through modesty, etc. of a feeling), (27) Sternness, (28) Resolve, (29) Sickness, (30) Madness, (31) *Rigor mortis* (or moribundness), (32) Alarm, and (33) Doubt or Reasoning,—these are named the thirty-three Accessory Emotions.

The mention of Self-disparagement though improper in the beginning, on account of its inauspicious character, is yet made in order to show that though an accessory, it is also Permanent (Emotion) whence,—

The Ninth Rasa—the Quietistic.

35. The ninth *Rasa* is the Quietistic, founded on self-disparagement for its Permanent Emotion.

[*Page* 123]. As for Example—' My days pass somewhere in a sacred forest, in uttering Siva! Siva!—days during which I have an equal eye for, the serpent as for the necklace, for a flower-bed, as for a block of stone, for a jewel as for clay, for a strong enemy as for a friend, for women as for straw.' [*Bhartrihari-Vairāgyaçataka*]

(*a*) All these are severally defined and exemplified in the *Bālbodhini*.

Bhāva (Emotion) defined.

35-36. [*Page* 124] Love (*a*) *having* (*b*) *for its object the Gods*, etc., and also the suggested Accessory—are called, Emotion (Bhāva)

[*Page* 125]. By the term '&c.' are meant Sages, Preceptor King, Son, etc. The one having for its object a beloved woman when developed by means of excitant, etc. becomes the Erotic.

Example, (sentiment towards God): "O Lord! Even poison when located in your throat, is nectar to me! whereas even nectar though accepted by you, yet separated from your body, is not acceptable to me."

'Your visit to all embodied beings bears testimony to their capability in the three times—in-as-much as, it does away with present sins, is the cause of future good, and is acquired through previous good deeds.' [*Çiçupālavadha* I.]

Similarly others may be exemplified.

[*Page* 127]. To exemplify a Suggested Accessory,—

'My beloved one was seen by me to-day in a dream, having her face turned aside through anger, weeping and saying "Don't, don't touch me with your hand" and trying to get away; no sooner had I thought of embracing her and pacifying her with sweet and loving words, than O brother! was I robbed of sleep by deceitful Fate—(this I know.)"

Here Envy is pointed towards Fate.

The Semblance of Unction and Sentiment.

36. *(contd.)* [*Page* 128]. Their semblance (occurs) when they are improperly employed.

"Their semblance" *i. e.* the semblance of *Rasa* and that of Emotion.

(*a*) *Love* stands for all Permanent Emotions.

(*b*) This means 'as long as the Permanent Emotions have not developed into a perfect *Rasa*.'

[*Page* 129]. Of these, the semblance of *Rasa*,—

'O thou of beautiful eyes! which is the man whom I should adore, whose absence thou endurest not for a moment? Whom dost thou look for, who gave up his life in the sacrifice of battle? Who was born in an auspicious moment, whom, moon-faced one! dost thou embrace firmly? Whose glory of penance is this, of whom thou, O *Chateau* of Cupid! thinkest for a moment?

[*Page* 130]. Here the 'Adore' and the following terms expressing the manifoldness of her actions, suggests her longing for many lovers.

[*Page* 131]. The semblance of Emotion:

'She has a face like the full moon; eyes unsteady and large, and body elegant through graces in the form of waves, due to her sprouting youth. Under such circumstances what am I to do? How should I win her favour? What could be the means of her accepting me?

Here 'painful reflection' is (*a*) improperly employed. Others may be similarly exemplified.

36 (*concld.*)—[*Page* 132]. **To Emotion belongs Allayment, Manifestation, Mixture and Variegation.**

The Allayment, Manifestation, Mixture and Variegation of Sentiments.

Respective examples:—

(1) Of Allayment of Sentiment.

"Why are you concealing, under the pretence of falling on my feet, your breast bearing the marks of the embrace of her sandal painted breasts? After she had said this, I having said 'Where is it?' embraced her suddenly and firmly in order to wipe off the mark, and the tender one forgot all about it under the influence of the luxurious gusto of pleasure (ensuing from by embrace)." [*Amarūçataka*].

Here we have (the Allayment) of Anger.

(*a*) Because the proper course would be the expression of the woman's affection and that the man's following it, the dramatic dictum being "आदौ वाच्यः स्त्रियो रागः पश्चात् पुंसस्तदिंगितैः" ।

"The lover finding his advances accompanied with loving assurances all indignantly declined by the young girl lying on the same bed, having her indignation roused on his naming her rival—the lover lying silent for a moment, the girl frequently looked back on him, fearing lest he should go to sleep." [*Amarūçatuka*].

(2) Of Manifestation.

Here we have the Manifestation of Longing.

[*Page* 134.] (3) "From one side attract me my love for good company and a sudden outburst of heroism on seeing this receptacle of penance and prowess; and from the other, this luxuriant embrace of the daughter of Videha cooling and lovely as sandal and the moon, slackens my vitality and withholds me (from going to meet Paraçurāma)."

(3) Of Mixture.

Here we have a Mixture of Flurry and Joy.

[*Page* 135.] (4) "On one hand this untainted lunar dynasty and on the other this improper deed! Oh, may she be seen again! The existence of people like me is said to be for the removal of evil! A face lovely even in anger! What shall the wise and sinless say? Ah, I cannot get at her even in a dream! O heart, be calm and pacified. Ah, who will that lucky young man be, who will kiss her?"

(4) Of Variegation.

[*Page* 136]. Here we have a Variegation of Reasoning, Longing, Resolve, Doubt, Depression, Equanimity and Painful Reflection.

Emotion, pure and simple, has been described (in *Kārikā* 35 and exemplified. (*a*)

(*a*) Emotion without Variegation :—

"जाने कोपपराङ्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मां संस्पृश पाणिनेति रुदती गन्तुम् प्रवृत्ता पुरः ।
नो यावत् परिरभ्य चाटुकशतैराश्वासयामि प्रियाम्
भ्रातस्तावदहं शठेन विधिना निद्रादरिद्रीकृतः"—इत्यत्र विधिम्प्रत्यसूया ॥

Allayment &c. sometimes the predominating factor.

37. Though *Rasa* is the principal object, yet these also sometimes attain predominance.

"*These*"—Allayment &c. of Emotion, "*Predominance*"—as the marriage procession of his servant is accompanied by the king—[where the king, though the naturally principal object, becomes subservient for the nonce to the bridegroom, his servant].

Suggestive Poetry of perceptible order of sequence is three-fold.

37-38.—[*Page* 137.] The Suggestive Poetry, wherein the order of sequence in the suggestion is perceptible and resembles the reverberating echo of sound, is said to be three-fold: (1) arising from the power of words, (2) from that of meaning, and (3) from that of both.

That in which the suggested meaning is similar to the reverberated echo, and arises from (1) the power of words, (2) the power of meaning, and (3) the power of both word and meaning.

[*Page* 138.] Of these—

38-39. The one arising from the power of word is two-fold, according as a Figure or Matter is predominantly signified by the word.

"*Matter*"—*i. e.* matter pure and simple—without any Figure of Speech.

The first kind is exemplified:

उल्लास्य कालकरवालमहाम्बुवाहं देवेन येन जरठोर्जितगर्जितेन ।
निर्वापितः सकल एव रणे रिपूणां धाराजलैस्त्रिजगति ज्वलितः प्रतापः ॥

(1) Suggestion of Embellishment arising from the power of word.

["You, roaring fiercely and blandishing your terrible and sharp (cloud-like) sword, extinguished in battle by means of your sword edge (torrents of water) all the glory (heat) of your enemies, emblazoning the three worlds."]

[*Page* 139.] Here in order to avoid irrelevancy in the denotation of the sentence, we must assume the relation of similarity to subsist between the objects, direct and indirect, (the former here being the action of the sword of the victor king, and the latter the action of cloud); hence the Figure 'Simile' (उपमा) is here suggested. (Similarly of other Figures of Speech, *e g.*):

[*Page* 140.] तिग्मरुचिरप्रतापो विधुरनिशाकृद्विभो मधुरलीलः।
मतिमानतत्त्ववृत्तिः प्रतिपदपक्षाग्रणीर्विभाति भवान्॥

["You shine—being as you are of an intense and an amiable glory, a killer of foes, of pleasing actions, and whose doings testify to real pride and resolve—ever the leader of your followers."]

[*Page* 141.] Here we find the 'Semblance of Contradiction' (विरोधाभास) suggested by (*a*) breaking up the words into two.

And again:

अमितः समितः प्राप्तैरुत्कर्षैर्हर्षद प्रभो!।
अहितः सहितः साधुयशोभिरसतामसि॥

["O Lord, you are a source of joy to us, great as you are with the glorious victories obtained in war; and associated with good fame, you are an enemy of the wicked."]

[*Page* 142.] Here (*b*) also 'Semblance of Contradiction.'

Again:

निरुपादानसम्भारमभित्तावेव तन्वते।
जगच्चित्रमम-स्तस्मै कलाश्लाघ्याय शूलिने॥

(*a*) To explain:—तिग्मरुचिरप्रतापवान्=तिग्मरुचिः (Sun) and अप्रतापवान् (without brightness). विधुरनिशाकृत्=विधुः (Moon) and अनिशाकृत् (not *the doer of night*, another name of the Moon). विभः=विगताभा यस्य, one whose brightness has disappeared. मधुरलोलः=मधुः (Spring) and अलोलः (without sportiveness). मतिमानतत्त्ववृत्तिः=मतिमान् (intelligent) and अतत्त्ववृत्तिः (whose subject is unreal); and similarly प्रतिपदपक्षाग्रणीः=प्रतिपत् (first day of each Paksha) and अपक्षाग्रणीः (not the beginning of Paksha).

(*b*) अमित (immeasurable) and समित (with measure) and अहितः (without a friend), सहितः (with friend). Here, the Pradipa—"The contradiction would have been expressed by the use of the particle अपि, without which it is simply suggested.

["Reverence to that Holder of the Trident, praiseworthy on account of the digit of the moon (he wears), who paints the Mundane picture without a board and without any accessories in the shape of instruments, colours, etc."]

Here 'Contrast or Dissimilitude (व्यतिरेक) is suggested.

[*Page* 143.] (*a*) The Embellished is also called an Embellishment (Figure), as we say 'a Brāhmaṇa-mendicant.'

Of matter by word.

[*Page* 144]. To exemplify the Suggestion of Matter, pure and simple:

पंथिअ ण एत्थ सत्थरमत्थि मणं पत्थरत्थले गामे ।
उण्णअ पओहरं पेक्खिऊण जइ वससि ता वससु ॥

["O traveller, there is not even a single bedding in this village, an abode of stones; but seeing the clouds very high (gathering) if thou stayest, thou mightst stay."]

Here the suggested meaning is, you may stay if you are able to enjoy my company.

[*Page* 145.] Again:

शनिरशनिश्च तमुच्चैर्निहन्ति कुप्यसि नरेन्द्र यस्मै त्वम् ।
यत्र प्रसीदसि पुनः, स भात्युदारो ऽनुदारश्च ॥

["O King! one on whom you are angry, him kills Saturn as well as the thunder. With whom, on the other hand, you are pleased, he shines lofty, and has his wife obedient to himself."

(*a*) Here the Sāhityadarpaṇa [257 Com.]:—

"The suggested meaning though strictly what is ornamented, is figuratively spoken of here as the ornament (with reference to its being an ornament in another condition; *i. e.* when it is expressly used, and not hinted through the suggestive power of words) just as we use the word 'Brāhmaṇa-mendicant,' etc., etc. *Trans*. p. 144. With this cf. the following from the Pradipa.—" It is objected—in the above example are similarity, etc. the principal things or not? If they are, whence their character of Embellishment, they embellishing nothing else; if they are not then the suggestion having become subordinate, it cannot be called Poetry suggestive. To this it is replied—At first, *i. e.* in these expressive state, these were Embellishments, and hence they are even now called the same, as the Bauddha, formerly a Brahmaṇa, is called a Brāhmaṇa.........Thus Similarity, etc. are Embellishments in-as-much as they are subservient to Unction, and they are predominant, with reference to their expressiveness."

Here the meaning suggested is—

(a) ‘Even contradictory agencies unite to fulfil your desires.’

Suggested meaning arising from power of word is three-fold.

39-41 (*contd.*)—[Page 146]. The suggestive meaning arising from the power of meaning is three-fold—(1) Self-possible; (2) Established by the poet's bold assertion; and (3) (Established by the assertion) of some character portrayed by him. This becomes sixfold, in-as-much as each of the above is either a Figure of Speech or simple Matter. And as each of these six suggests either a Figure or simple Matter, this (suggestion arising from the power of meaning) becomes twelve-fold.

(1) The Self-possible.

(1) *Self-possible*—*i. e.* not due to mere assertion, but owing its existence even in the external world, (to say nothing of the internal), to its own inherent capability.

(2) That established by the poet's imagination.

(2) *Established by the poet's bold assertion*:—*i. e.* a pure creation of the poet's imagination, not existing in the external world.

(3) Created by a character figured by the poet.

And (3) *Created by a speaker figured by the poet.* These two with the first make the three. And each of these being either simple Matter or Figure, the *Suggestive* becomes sixfold. The suggested of each of these six, being either simple Matter or Figure, the suggested meaning arising from the power of meaning becomes twelve-fold.

These are exemplified as under:—

I. Self-possible—(a) Matter suggested by Matter.

"He is a first-rate *lazzarone*, foremost among the cunning, and 'O Child! he has an immense fortune,' this being said, she had her face cast down, and her eyes bloomed."

(a) शनि and अशनि (no Çani) and उदार and अनुदार.

[*Page* 148.] Here the matter suggested by matter is: 'He is just the man for my embraces.'

(*b*) Figure by Matter.

"O happy woman thou must be, who can'st sweetly and coquettishly converse even in the intervals of dalliance. As for myself my friends! I swear if I remember anything after my beloved brings his hand to the knot of my waist-cloth."

[*Page* 149.] Here the Figure suggested by Matter is "Contrast or Dissimilitude," (व्यतिरेक), the meaning being—'thou art not happy and fortunate, but I am so!'

[*Page* 150.] "In whose hand the sword was seen in battle by heroes, to resemble Kāli's wrath-red glance,—the sword reddened and corroded with blood on striking at the (enemy's) gate, like the forehead of elephants blind through intoxication."

(*c*) Matter by Figure.

Here the Matter that 'this will destroy the whole force of the enemy in a trice, is suggested by the Figure Simile.

[*Page* 151.] "Who, biting his under-lip with rage in battle, freed the coral lips of his enemies' wives from the trouble of the deep wounds caused by the teeth of their lords."

(*d*) Figure by Figure.

Here by the Figure 'Contradiction' (*virodha*) is suggested the Figure 'Equal Pairing' (*Tulyayogitā*). The meaning being—'The enemies were killed as soon as the lips were bitten.' Or 'Poetical Fancy' (*utprekshā*) may be said to be suggested; in this case, the king's idea that 'let others profit by my loss,' being hinted. In these examples the suggestive is *self-possible.*

II. Established by the poet's bold assertion—
(*a*) Matter by Matter.

[*Page* 153.] "Hearing whose fame being sung by the goddesses on Kailāça's highest peak, accompanied by the melody of the flute, the Elephants of the Quarters, casting sidelong glances, take it to be the stem of sweet lotus (from its pure whiteness), and hence extend their trunks to their ear."

Here, by Matter is suggested Matter, the sense being—your fame is wonderful, in-as-much as it produces such ideas, even in beasts devoid of any idea of the meaning of the song.

[*Page* 154.] 'Victory was so forcibly held by her locks by the king that his enemies were drawn to the neck (*i. e.* embraced) by the caves.'

(*b*) Figure by Matter.

Here the 'Poetic Fancy' (*utprekshā*) is that the caves having, as it were, their lust aroused by seeing the holding of the locks, catch hold of the necks of the king's enemies;' and the Figure 'Poetic Reason' may be said to be suggested; the sense in this latter case being 'that his enemies, seeing the unimpeded and continuous course of his victory in battle, flew and took shelter in the caves.' And lastly we may have the Figure 'Concealment' (अपह्नुति), the sense in that case being—'they did not fly away, but fearing trouble from him (probably) they took shelter in the caves.'

[*Page* 155.] "The lover being on the point of embracing strongly, the (wounded) sense of honour of indignant women slowly moves away, being afraid, as it were, of the firm embrace."

(*c*) Matter by Figure.

[*Page* 156.] Here by the Figure 'Poetical Fancy' (उत्प्रेक्षा) is suggested the matter that 'they return each other's embraces, &c.'

"The eloquence of the poet is even triumphant, mimicking Brahmā, as it were, seated as it is in the lotus-like mouth of the poet, and exhibiting a universe of quite a unique character."

(*d*) Figure by Figure.

Here by 'Poetical Fancy' is suggested the Figure 'Contrast or Dissimilitude,'—the sense then being that 'the eloquence of the poet, having an animate (intelligent) seat, is the author of a unique and charming creation.'

Among these the *suggestive* owes its existence only to the poet's bold assertions.

[*Page* 157.] "The wind from the Malaya Mountains though yet only new-born, has become strong as if full of youth, by contact with the hot breath of wives suffering from pangs of separation—the wind which had fallen on the lower portion of Hēmakūta and had been thinned by the chewing (inhalations) of the large and rising hoods of female serpents exhausted in dalliance."

III. Created by a speaker figured by the poet.
(*a*) Matter by Matter.

[*Page* 158.] Here Matter is suggested by Matter, the sense being—'the wind strengthened by the breath is capable of doing everything.'

"Steadiness, having consoled my feeling of self-respect, suddenly vanished at the exciting moment of my lover's visit."

(*b*) Figure by Matter.

[*Page* 159.] Here the Figure 'Peculiar Causation' (विभावना) is suggested by matter, the sense being—'She became reconciled even before the lover had made any requests.' Or the suggested Figure may be 'Poetical Fancy' (उत्प्रेक्षा), the sense in this case being—'Steadiness could not bear the exciting charm of the lover's visit.'

"This (redness) is the reward in the form of a red dress given to my eyes by the fresh marks of nails and teeth on your body; and these are not seized with wrath."

(*c*) Matter by Figure.

[*Page* 160.] Here, on the question—'Why do you bear angry eyes?' being put, the Figure "Reply" (उत्तर) suggests the Matter that 'it is not that you are only hiding the fresh marks of nails, &c., but that I have also become an object of their favour.'

"O thou happy one! being unable to get a place in your heart, filled, as it is, with thousands of women, she devotes herself exclusively to making her body thinner every day."

(*d*) Figure by Figure.

[*Page* 161]. Here, by the Figure 'Reason' (हेतु) is suggested the Figure 'Peculiar Allegation' (विशेषोक्ति), the sense being that 'Even on thinning her body, she does not find a place in your heart.'

Among these the *suggestive* is established only by the bold assertion of characters figured by the poet.

Suggestive meaning due to both word and meaning—only one.

41 *(contd.)* That arising from (the power of) both word and meaning, is only one.

As for example:

अतन्द्रचन्द्राभरणा समुद्दीपितमन्मथा ।
तारकातरला श्यामा सानन्दं न करोति कम् ॥

["Whom does not a beautiful young woman (night) rejoice?—being, as she is, lively, adorned with a peculiar head-ornament (adorned with clear moon) and having her desire *kindled* (kindling desire), with the pupils of her eye unsteady (with moving stars)?"]

Here 'Simile' is suggested (the word *Çyāmā* having a double *entendre:* (1) a young woman and (2) night; and each of the epithets is applicable to both.

41 *(concld.)*—[*Page* 163]. Of these, therefore, are eighteen forms. (See Appendix II.)

Eighteen-foldness of suggestive poetry.

Of this—*i. e.* of Suggestive Poetry.

Objection:—

Rasa, &c. being manifold, why should the number be limited to eighteen?

Reply:

Rasa and its semblance, etc. counted as one.

42. *(contd.)* The number of Rasa, etc. being infinite, they are all taken as one.

'Infinite,' because, there are nine *Rasas;* of these the Erotic has two divisions—of Union and of Separation; Union again has many forms, *viz.* mutual glance, embrace, kissing, gathering of flowers, amorous and sportive baths, descriptions of sunset, moon, moon-rise, the six seasons. Of Separation also, longing, &c. have been already described. Of these two again manifoldness arises from the diversity of the Ensuants and Accessories, &c.; there also the hero and heroine are either of the highest class, medium or of the worst; therein again we have various divisions arising from the diversity of place, time, condition, &c. Thus then of a single *Rasa,* there is an infinite number of divisions; what then of the others? The suggestion of *Rasas,* &c. is counted as one only, through the common quality (*the fundamentum divisionis*) of having the process (of suggestion) such as to have the order of precedence imperceptible.

In a sentence we have suggestion due to both word and meaning.

42. *(contd.)* In a sentence (exists suggestion) arising from both.

'*Arising from both*'—*i. e.* arising from the power of word as well as from that of meaning.

In words—these and others.

42.—*(contd.)* [*Page* 165.] In words also, the others, *i. e.* the former seventeen divisions belong to a word as well as to sentences.

'*Also*'—*i. e.* in sentence also. Speech, suggested by sentence, becomes elegant even with word-suggestion as a lovely woman with an ornament on a single portion of her body.

Of these, the various suggestions of words is respectively exemplified:

[*Page* 166.] "यस्य मित्राणि मित्राणि शत्रवः शत्रवस्तथा ।
अनुकम्प्यो ऽनुकम्प्यश्च स जातः स च जीवति ॥

(1) Having the expressed meaning transferred to another.

[" He only is born and lives whose friends are friends, enemies enemies, and the favourable favoured."]

Here the second मित्राणि (*friends*) etc. have their meaning transferred to that of 'reliable,' 'punishable,' 'object of affection' respectively.

खलव्ववहारा दीसन्ति दारुणा जहवि तहवि धीराणाम् ।
हिअअवअस्सबहुमआ ण हु ववसाआ विमुज्झन्ति ॥

"Though the actions of evil men are seen to be terrible, yet the actions of the wise preferred by their friend the heart, are not impeded."

(2) Having the expressed meaning altogether neglected.

[*Page* 167.] (*a*) Here in 'impeded' lies the suggestion.

लावण्यं तदसौ कान्तिस्तद्रूपं स वचः क्रमः ।
तदा सुधास्पदमभूदधुना तु ज्वरो महान् ॥

[" That lively beauty, that loveliness, that form, and that address, were all, then, like nectar; but now they become the source of strong fever."]

(3) Having the process of suggestion imperceptible.

Here by the words *'that'* etc. is suggested the indescribable character of the perceived 'beauty,' etc.

[*Page* 168.] Or again, as—

मुग्धे मुग्धतयैव नेतुमखिलः कालः किमारभ्यते
मानं धत्स्व धृतिम् बधान ऋजुतां दूरीकुरु प्रेयसि ।
सख्यैवम्प्रतिबोधिता प्रतिवचस्तामाह भीतानना
नीचैः शंस हृदिस्थितो हि ननु मे प्राणेश्वरः श्रोष्यति ॥

(*a*) Here विमुह्यति being incompatible with reference to an inaccurate subject; the action is neglected and the meaning indicated is 'non-impediment' and by this is suggested the doing of proper actions. Thus the *Com.*

[" O beautiful one! what is this—that you begin to pass your time by mere simplicity. Have self-respect. Bear fortitude! Set aside your straightforwardness to your beloved." Having been thus exhorted by her friend, she, with fear-stricken face, replied: 'speak low, lest the Lord of my life occupying my heart should overhear what you say.']

[*Page* 169.] Here the propriety of the exhortation 'speak low' is shown by the epithet 'with fear-stricken face.'

There being not much charm in the word-suggestion of Emotion, &c. examples of these are not given.

(4) रुधिरविसरप्रसाधितकरवालकरालरुचिरभुजपरिघः ।
झटिति भ्रुकुटिविटङ्कितललाटपट्टो विभासि नृपभीम ॥

(4) Suggestion of perceptible process by words—founded on the power of a word—of Figure by Matter.

[" O thou terrible king! thou shinest, having for thy hindering bar (of thy enemy's victory) thy arms, pleasing as well as terrifying, owing to the sword *reddened* with blood and having in the board of thy forehead waves, as it were, produced by the curling of thy eyebrows."

[*Page* 170.] Here the simile of the terrible king with Bhīmasēna is suggested.

(5) भुक्तिमुक्तिकृदेकान्तसमादेशनतत्परः ।
कस्य नानन्दनिस्यन्दं विदधाति सदागमः ॥

(5) Suggestion of perceptible process—by words—founded on the power of words—of Matter by Matter.

[" Whose pleasure does not the good scripture (the visit of a good man) produce, giving, as it does, worldly enjoyment as well as final beatitude (giving enjoyment, dalliance, and release from the pangs of separation, &c.) and leading to retirement?"]

[*Page* 171.] Some woman speaks this by implication to a paramour who had appointed a place of meeting.

[*Page* 172.] "In the evening thou hadst recourse to bath, anointed thy body with sandal; the Ethereal Gem has passed the Crest of the Setting Mount, (and as such there can be no extraneous cause of heat) and slowly and confidently hast thou come here; astonishing then is thy extreme delicacy by which thou art at present completely exhausted, and thy eyes cannot help being partially closed."

(6) Suggesstion of perceptible process - by word - founded on the power of sense - Self-possible - of Matter by Matter.

[*Page* 173.] Here by the use of 'at present' is suggested by Matter, the Matter that 'thou hast had intercourse with thy paramour, and hence art exhausted.'

"The other milk-maid obtained final release without death by reflecting on the origin of the Universe (Krishna) the true form of the Supreme Spirit—all her sins having been dissolved in her pangs attendant upon her not obtaining him, and the store of her good deeds having been wasted away by her exhuberant joy in reflecting on him."

(7) Of Figure by Matter.

[*Page* 174.] Here it is said that the fruits of actions, good and evil, capable of being undergone in the course of a thousand births, were experienced at a stroke, as it were, by the pang of separation and the pleasure of reflection.

Thus the Figure Hyperbole (अतिशयोक्ति) is suggested by the word "all" (açēsha) and 'store' (चय).

[*Page* 175.] (8) क्षणदाऽसावक्षणदा वनमवनं व्यसनमव्यसनम् ।
बत वीर तव द्विषताम् पराङ्मुखे त्वयि पराङ्मुखं सर्वम् ॥

["Oh brave one! when you become averse to your enemies everything becomes averse to them—the nights become uncomfortable (non-nights), forests their shelter (non-forest) keeping of sheep (non-occupation) their occupation."]

(8) Matter by Figure.

Here the Matter suggested by all the words through the Figure 'Transition' (अर्थान्तरन्यास) subordinate to 'Contradiction,' (विरोध) founded on the power of a word, is that "Destiny also follows the course dictated by you."

[*Page* 176.] "'The lip of your husband in the morning was like a withered lotus,'—the young bride having heard this, cast her face down."

(9) Figure by Figure.

Here through 'Metaphor,' (रूपक) the words 'withered,' etc. suggest the Figure 'Poetic Reason' (काव्यलिङ्ग) that 'you kissed him vehemently and frequently,' whence the witheredness of his lip.

Among these the *suggestive* are self-possible.

[*Page* 177.] "Cupid blandishing his beautiful bow during moonlit nights brings the three wo rld as it were, under his own undisputed sway."

(10) Founded on the bold assertion of the poet—Matter by Matter.

Here by Matter is suggested, by means of the words 'three worlds, &c.,' the Matter that 'Cupid is the Lord of all lovers, and from among these not a single goes against his will; and as such they pass the nights in wakeful dalliance.'

[*Page* 178.] "The Bodiless one lends all his force to the eyes of the beautiful-eyed woman in her cruel age (*i. e.* youth), thinking it to be his sharp arrow. And wherever on whatever side this arrow falls, it produces quite an admixture of conditions."

(11) Figure by Matter.

Here by Matter is suggested the Figure 'Contradiction' (विरोध) through the word 'admixture';—the sense being that 'contradictory states are produced simultaneously.' (Such is the power of Cupid).

[*Page* 179.] "Her necklace, of pure breed, moves not from its friend the breasts, even though forbidden by the heart, feeling troubled at the uncomfortable position (of the necklace at the time of embrace)."

(12) Matter by Figure.

Here through the Figure 'Reason' *(Hētu)* founded on the cause 'pure breed' is suggested by the word '*moves*' the Matter that 'the necklace remained swinging.'

[*Page* 180.] "Cupid in the shape the braided lock of black and beautiful form, having re-attained, as it were, to his original lovely form, triumphs (over men) in the battle of dalliance, having borrowed strength from her shoulders."

(13) Figure by Figure.

[*Page* 181.] Here by 'Metaphor' is suggested, through the word 'shoulder,' the Figure 'Peculiar Causation' (विभावना), the sense being that 'by frequent pulling the locks fell in such a way on the shoulders as that the lover had not his desire *satisfied* (his desire for dalliance remained as fresh as ever) even at the end of dalliance.'

Among these the suggestion is based on the poet's bold assertion.

"O beautiful one! let me know truly how you are related to the fresh full moon, who is your beloved like the evening (of the moon)?"

(14) Founded on the bold assertion of some character portrayed by the poet—Matter by Matter.

[*Page* 182.] Here by Matter is suggested through the words 'fresh' and '*evening*'—the Matter that "you bear love for the other woman as you did for me in the beginning only (so far by 'fresh') and no farther (*i. e.* you will give her also up as you did me) as the moon renounces evening (this, by 'evening')."

"O friend! in the new battle of dalliance, your necklace for being an intruder, having been snapped by its friend, the fast embrace, how did you enjoy (your lover's company)?"

(15) Figure by Matter.

[*Page* 183.] Here through Matter is suggested by the word '*how*,' the Figure 'Dissimilitude' (व्यतिरेक),—the sense being that 'there must have been dalliance of a peculiar kind, after the snapping of the necklace; so tell me how it occurred.'

(16) Matter by Figure.

"At the time of entering your house having looked upon the road with your face turned, and then having brought down the water-jar to your shoulders, why are you crying and saying 'Oh! it is broken'?"

Here through the Figure 'Reason' हेत्वलङ्कार is suggested, by the word '*why*,' the Matter that 'if you wish to go to your place of assignation, on seeing your lover proceed thereto, then you might take up another jar and go there (with the pretext of fetching water.)

Or

[*Page* 184.] "The jar seeing thee, O friend! exhausted and with restless and unsteady eyes and thinking itself to be too heavy for thee, fell down under the pretence of having struck the door-way and was broken."

[*Page* 185.] Here through the Figure 'Concealment' (अपह्नुति) is suggested—through the words '*under pretence &c.*,'—the Matter that 'having not found your lover in the *creeper-bower* on the river bank, and then at the time of entering your house seeing him come, in order to go to the river again you purposely broke the jar under pretence of its having struck the doorway; all this I have understood. Then why not be consoled and go to fulfil your desire? I shall justify your conduct before your superiors.'

(17) Figure by Figure.

'It is a pity that your concubine should captivate your heart, like a young girl, though she is an old hag to whose dalliance the vigour of youth is lent by moonlight and wine' (*i. e.* dalliance with whom is not itself pleasing, but it becomes so under the force of wine and the bright moon,—both excitants of sensuality).

[*Page* 186.] Here through the Figure 'Poetical Reason' (काव्यलिङ्ग) is suggested, by the word 'concubine,' the Figure 'Hint,' (आक्षेप),—the sense being that 'I cannot explain your conduct in that you abandon us and desire the company of oldish concubines.'

Among these (the suggestion) is founded on the bold assertion of some character figured by the poet.

The suggestion of sentence has already been *exemplified.* (See above त्वामस्मि वच्मि विदुषां, &c.) Suggestion founded on the power of both word and meaning, is not due to word; thus there are in all 35 (*a*) divisions.

42.—*(concld.)* Suggestion founded on the power of meaning, is in the entire context also.

Suggestion in a Prabandha.

As in the following dialogue of vulture and the jackal :—

[*Page* 187.] "You need not stay any longer in this horrible crematorium crowded with vultures and jackals, abounding in skeletons and full of terror to all that live; nor has anybody subjugated by death revived here, whether hated or beloved, such is the end of all that live."

This is the speech of the vulture, powerful during day, exhorting the people to go.

"Fools! the Sun still stays; Be tender yet; this moment has many obstacles, and the boy might revive. How can you, O ignorant men, on the vulture's word, leave unsuspectingly, that boy of golden lustre who has scarcely yet attained his youth."

That this is the speech of the jackal, powerful at night in order to turn back the people to the crematorium is shown by the entire context.

The other eleven kinds (of suggestion based on the power of word) are not exemplified for fear of being too prolix. They may be followed in accordance with their definitions.

(*a*) The seventeen kinds of Dhwani (leaving out शब्दार्थोभयशक्त्युद्भव which is only one) being each either in a पद or a वाक्य make up 34, and these with the शब्दार्थोभयशक्त्युद्भव (which can be in sentence only) make up 35.

'*Also*'—*i. e.* in a word as well as in a sentence.

43.—[*Page* 189.] *Rasa*, etc. occur in the particles of inflected words, in compounds, and in letters.

Suggestiveness of the particles of words.

Among these, suggestion by the crude form a word is exemplified:

(1) रइकेलिहिअणिअसणकरकिसलअरुद्धणअणजुअलस्स ।
रुद्दस्स तइअणअणं पव्वइपरिचुम्बिअं जअइ ॥

["The third eye of Rudra kissed by Pārvatī is triumphant —Rudra whose two eyes have been shut by the two lotus-hands of Pārvatī robbed of her cloth in dalliance."

(1) Suggestion by a part of the Inflected word—the Crude form—of the Erotic (Union).

[*Page* 190.] Here it is said 'is triumphant,' and not merely 'shines,' meaning thereby that though the action of being closed applies equally to the three, the unique method of the closing of the third eye, lends a kind of triumph to it over the other two.

Or again :—

प्रेयान् सो ऽयमपाकृतः सशपथम् पादानतः कान्तया
द्वित्राण्येव पदानि वासभवनाद्यावन्न यात्युन्मनाः ।
तावत् प्रत्युत पाणिसम्पुटगलन्नीवीनिबन्धं धृतो
धावित्वेव कृतप्रणामकमहो प्रेम्णो विचित्रा गतिः ॥

["The lover though fallen on the feet of his beloved with swears, being rejected and hence dejected, no sooner had he gone but two or three steps out of the Pleasure-house, than she having suddenly run up caught hold of him, making obeisance, her cloth-knot giving way from between her hands. Strange is the process of Love!"]

(*a*) Here it is said 'steps' not 'doorways.'

(*a*) By using the word 'steps' instead of 'doorways,' &c. excess of anxiety is suggested by the unbearableness of his going even so far as the door. Thus the *Pradīpa*.

To exemplify the suggestiveness of Inflection and Declension:—

(2) पथि पथि शुकचञ्चूचारुराभाङ्कुराणां
दिशि दिशि पवमानो वीरुधां लासकश्च ।
नरि नरि किरति द्राक् सायकान् पुष्पधन्वा
पुरि पुरि विनिवृत्ता मानिनीमानचर्चा ॥

(2) Inflection and Declension of Erotic.

["On every wayside the sprouts appear like the parrot's beak, on every side is the wind waving the creepers; on every man does the Flower-bowed One strike his arrow; and in every town has ceased the talk of self-respect of indignant women."]

Here 'striking' किरति, &c. suggest through inflection the fact of these actions being in the course of accomplishment; and by 'ceased' is suggested through declension the fact of the action of ceasing having been accomplished; and here in the latter case again by the affix 'क्त' is suggested pastness.

[*Page* 195.] Or again :—

लिखन्नास्ते भूमिं बहिरवनतः प्राणदयितो
निराहाराः सख्यः सततरुदितोच्छूननयनाः ।
परित्यक्तं सर्वं सहितपठितम्पञ्जरशुकै-
स्तवावस्था चेयं विसृज कठिने! मानमधुना ॥ [*Amarūçataka.*]

["Thy beloved dejected stays outside scratching the ground; thy friends having their eyes swollen by constant weeping lay without food; the cage-parrots have all given up their amusing talks; this is thy condition; now O cruel one! give up thy indignant feeling (sense of wounded honour.)"]

(*a*) Here it is said लिखन्नास्ते 'is scratching' not लिखति

(*a*) All this is thus explained in the *Pradīpa.*—

The unimportance and purposelessness of writing is suggested by the affix शतृ in लिखन्, and the inflective affix ते instead of the declensional क्त in आस्ते, suggests the continuity of the condition till reconciliation; the declensional termination the objective, instead of the locative in भूमिम् suggests the non-intelligent and purposeless character of the writing.

'scratches; and आस्ते 'stays,' 'stays and will stay till your reconciliation,' not आसित; भूमिम 'the earth' not भूमौ 'on the earth' (*i. e.* the accusative and not the locative), the sense being that he does not write anything intelligently,—these are the suggestions of the various affixes (of inflection and declension.)

To exemplify the suggestiveness of the genitive :—

(3) गामरुहम्मि गामे वसामि णअरट्ठिदं ण जाणामि ।
णाअरिआणं पइणो हरेमि जा होम्मि सा होम्मि ॥

(3) By the 6th (genitive) case-termination—of Erotic.

["I am born in the village, live in the village, and know not the customs of the town. Be whatever I am, I entrap the husbands of town-women."]

[*Page* 197.] Here to the genitive affix णाअरिआणं 'of town-women,' belongs the suggestion. (*a*)

[*Page* 198.] 'Lovely was the Kshatriya boy'—here we have the suggestiveness of Tense,—the sense being that 'as he is bound to be killed by me, (it is as well to speak of him as dead)' is said by angry Bhārgava, to the son of Daçaratha who had just broken Śiva's bow.

To exemplify the suggestiveness of Number—

(4) ताणं गुणग्गहणाणं ताणं उक्कंठाणं तस्स पेमस्स ।
ताणं भणिआणं सुन्दर एरिसिअं जाअमवसाणम् ॥

(4) Of Number.

["Of those appreciations of good qualities, of those longings of that love, of those talks, O beautiful one! this has been the end."]

Here the plurality of 'appreciations, &c.' and the singleness (and hence the absoluteness) of "Love" are suggested by Number

(*a*) "The genetive implies the cleverness of the husbands, and thereby the speakers own cleverness in detecting such character is signified."—*Pradipa.*

The suggestiveness of change of Person.—

(5) रे रे चञ्चललोचनाञ्चितरुचे! चेतः! प्रमुच्य स्थिर-
प्रेमाणम् महिमानमेणनयनामालोक्य किं नृत्यसि।
किं मन्ये विहरिष्यसे? बत हताम् मुञ्चान्तराशामिमा-
मेषा कण्ठतटे कृता खलु शिला संसारवारांनिधौ॥

(5) Of Person.

[" Oh heart! whose desire for a fickle-eyed woman has been aroused! why dost thou, having relinquished the permanently loveable excellence (of non-attachment) become unsteady (lose equanimity) on seeing the fawn-eyed woman? Do you mean to say—' You will dally'? ah, give up this thy low-born desire; this is a piece of stone, as it were, fastened to the neck in this Ocean of Worldliness."

[*Page* 200]. (*a*) Here ' redicule ' is suggested (by the use of the first person in मन्ये, followed again by the second person in विहरिष्यसे).

[*Page* 201]. The Suggestiveness of " Irregular Priority " of a word, as—

(6) येषां दोर्बलमेव, दुर्बलतया ते सम्मताः, तैरपि
प्रायः केवलनीतिरीतिशरणैः कार्यं किमुर्वीश्वरैः।
ये क्ष्माशक्र! पुनः पराक्रमनयस्वीकारकान्तक्रमाः,
ते स्युर्नैव भवादृशास्त्रिजगति द्वित्राः पवित्राः परम्॥

(6) Of the Irregular order of words.

" Those that have only the strength of arms, are said to be weak; and what will those others do who shelter themselves in mere policy? O Indra on earth! those like you whose actions are guided by valour as well as by policy, of these there may or may not be even a couple in the three worlds."

(*a*) Here the Udyóta—In this place where the *first (I)* and *second (you)* persons are connected, the interchange of persons suggests redicule, in accordance with the Sūtra—" प्रहासे च मन्योपपदपदे, मन्यतेरुत्तमएकवच्च " ।

(a) Here importance of valour is shown.

[*Page* 202.] To exemplify the suggestiveness of "Peculiar Case-affix"—

(7) प्रधानाध्वनि धीरधनुर्ध्वनिभृति विधुरैरयोधि तव दिवसम् ।
दिवसेन तु नरप! भवानयुद्ध विधिसिद्धसाधुवादपदम् ॥

["O protector of men! in the battle full of sounds issuing from the bows of brave men, thy enemies fought all the day long; you, on the other hand, fought till evening in such a way as to get praises of all good men."]

(7) Of Peculiar Case-affix.

(b) Here the third case-termination in दिवसेन suggests the attainment of object.

[*Page* 203]. (8) "भूयो भूयः सविधनगरीरथ्यया पर्यटन्तम्
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।
साक्षात्कामं नवमिवरतिर्मालती माधवं यद्
गाढोत्कण्ठाललितलुलितैरङ्गकैस्ताम्यतीति ॥

[*Mālatīmādhava, Act I.*]

["Sitting in the window of the high mansion, having frequently seen Mādhava passing by the highway road as Rati sees Kāma, Mālati's heart burns with the several members of her body withered on account of earnest longing."]

(8) Of Nominal Affixes.

[*Page* 204]. Here the nominal affix क in अङ्गकैः implies tenderness and compassion, [in accordance with Pānini's Sūtra "अनुकम्पायां" (V.-iii.-73)].

(a) The *Com.*—In the compound 'पराक्रमनय, &c.' the word नय as having fewer vowels ought to come first in accordance with the Sūtra of Pānini 'अल्पाच्तरम्' (II—ii—34). Yet following the Vārtika—'अभ्यर्हितं च' the word पराक्रम is placed before; and this priority in the compound implies the importance of पराक्रम, valour.)

(b) The third case-termination when used in such places implies the attainment of object (by the subject in accordance with Pāuini's Sūtra (II.—iii.—6) "अपवर्गे तृतीया"

(9) परिच्छेदातीतः सकलवचनानामविषयः
पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ।
विवेकप्रध्वंसादुपचितमहामोहगहनो
विकारः को ऽप्यन्तर्जडयति च तापं च कुरुते ॥

[*Mālatīmādhava, Act I.*]

(9) Of Verbal Prefixes.

["A curious deep emotion internally freezes and also burns me—an emotion which has gone beyond all measure and power of expression was never before experienced in this birth; and it has altogether deluded my intelligence by the entire destruction of all my discriminative faculties."]

[*Page* 205]. Here the prefix प्र suggests the Privative-Erotic.

(10) क्षतं च गर्वाभिमुखम्मनस्त्वया किमन्यदेवं निहताश्च नो द्विषः ।
तमांसि तिष्ठन्ति हि तावदंशुमान्न यावदायात्युदयाद्रिमौलिताम् ॥

(10) Of Nipātas.

["Your mind was inclined towards glorious pride and our enemies have also been destroyed. What else? Darkness prevails only so long as the Rayed God comes not to the Crest of the Rising Mount."]

Here suggestiveness belongs to the particle च suggesting the Figure 'Equal-pairing' (*a*) तुल्ययोगिता

[*Page* 206]. (11) रामोऽसौ भुवनेषु विक्रमगुणैः प्राप्तः प्रसिद्धिम्पराम्
अस्मद्भाग्यविपर्ययाद्यदि परं देवो न जानाति तम् ।
बन्दीवैष यशांसि गायति मरुद्यस्यैकबाणाहति-
श्रेणीभूतविशालतालविवरोद्गीर्णैः स्वरैः सप्तभिः ॥

[*Rāghavānanda-Nātaka.*]

(*a*) The glorious inclination and the destruction of the enemies are related by the relation of co-evalness; and thus the Figure is तुल्ययोगिता or Equal-pairing. This is the view of the ancients. The modern view is that the glorious inclination and the destruction are connected with one and the same and hence have equal connections: thus तुल्ययोगिता would mean समुच्चय 'Collection;' and this is the Figure suggested here. Thus the *Pradīpa.*

(11) Of the Number, Pronouns and Substantives.

[" This Rāma has attained to extreme renown throughout the worlds by means of his valour and other good qualities. And it is extreme inversion of our fate that you yet know him not,—Rāma whose eulogium is being sung by the wind like a bard in seven notes of music, as it were, by means of the sound issuing forth from the holes made in the series (*a*) of Tâla trees growing in a line, pierced by a single arrow of his ! "]

[*Page* 207]. Here suggestiveness belongs to number—of pronouns in असौ 'this,' and of substantives in भुवनेषु 'the worlds " and गुणैः 'qualities ;' and to universality of अस्मद्भाग्य '*our*' which is used instead of 'my' or 'thine' ; and lastly to the mention of 'inversion of fortune' meaning contrary modification or development, instead of saying 'misfortune,' a direct negation of fortune.

[*Page* 208.]

(12) तरुणिमनि कलयति कलामनुमदनधनुर्भ्रुवोः पठत्यग्रे ।
अधिवसति सकलललनामौलिमियं चकितहरिणचललनयना ॥

(12) Of Affixes, Compounds, &c.

[" On youth being fully developed in vivacity and the eyebrows being instructed in liveliness in the presence of (their teacher) the bow of Cupid, she of unsteady eyes like those of the antelope occupies the highest position among women."]

Here suggestiveness belongs to the form of the affix इमनिच् in तरुणिमनि used instead of तरुणत्व ; to the Avyayībhāva Compound in अनुमदनधनुः used instead of मदनधनुषः समीपे and to the use of the locative as the objective in मौलिम् instead of मौलौ.

Though the denotative power of the alternatives in each case is the same, yet, there is in the forms used something unique that adds elegance to them ; and this something constitutes the suggestion.

[*Page* 209]. Similarly the others may be exemplified.

(*a*) This story is related in the 12th Canto of the Kishkindhā-kāṇḍa of Vālmikiya Rāmāyaṇa.

The suggestiveness of Letters and Style will be exemplified when we shall treat of the forms of Excellence (Chap. VIII.)

Thus with the former divisions of *Rasa* &c. there are *six (a)* forms.

Of Suggestion—51 forms.

43.—*contd.* Thus there are fifty-one (*b*) forms.

These have been already explained.

By various combinations, come to 10,404.

43-44. [*Page* 210]. By the mutual combination of, and this by the threefold Commixture and single Uniform Conjunction,—

The 51 pure forms do not make the whole. Since by multiplying these by fifty-one, the number of their own sub-divisions, and by (*c*) four, *i. e.* Uniform Conjunction (when the divisions are independent of one another), and the three Commixtures (when the divisions may be dependent upon each other)—*viz:* Dubiousness, Mutual Subserviency and Co-substrateness in a single suggestive agent,—

(*a*) वाक्य-पद-पदैकदेश-रचना-वर्ण-प्रवन्धप्रकाश्यतया.

(*b*) I.—अविवक्षितवाच्य has two forms : अर्थान्तरसंक्रमित and अत्यन्ततिरस्कृत, each of these belonging to पद and वाक्य make up 4

II.—विवक्षितान्यपरवाच्य अलक्ष्यक्रमव्यङ्ग्य belonging to पद,वाक्य,पदैकदेश,-वचन-रचना,वर्ण and प्रवन्ध, makes up 6

III.—विवक्षितान्यपरवाच्य लक्ष्यक्रमव्यङ्ग्य has
- 2 of शब्दशक्तिमूल, each belonging to पद and वाक्य makes 4
- 12 of अर्थशक्त्युद्भव, each belonging to पद,वाक्य and प्रवन्ध makes 36
- 1 of उभयशक्तिमूल 1

} 41

Original Total ... 51

These 51 by mutual combination become (51 + 51) = 2,601.

These again from threefold commixture and one uniform conjunction, make up 2,601 × 4 = 10,404.

These with the original 51 make up 10,404 + 51 = 10,455.

(*c*) Thus explained by *Pradīpa* :—

The combination when the various members are either directly or indirectly dependent upon each other, is Commixture (संकर) ; distinct from this, when the various members of the combination are independent of each other, is Uniform Conjunction (संसृष्टि). The former of these the (संकर) is threefold—(1) Sometimes there arises a doubt 'if this or that is to be accepted' there being no reasons either *pro* or *con* the one or the other, this is Dubiousness ; (2) sometimes one suggestion becomes subservient to another, by mere statement,—and this is mutual subserviency ; and (3) all suggested significations belonging to a single suggestive agent, rest together in that agent and thus become co-substrate.

44.—*contd.* it becomes the number consisting of Moon (1), Sky (0), Four (4), Sky (0), and Vedas (4) [10,404].

[*Page* 212]. These with the pure forms, make up—

Total 10,455.

44.—*contd.* The number consisting of Moon (1), Sky (0), Doubles (4), Arrow (5), and Arrow (5) [10,455].

These are only partially exemplified.—

The Commixture of Dubiousness.

"Oh my husband's brother! has the poor woman, having come here for a moment, been told some thing by your wife? She is weeping at the back of the house. Go, console the poor creature."

Here it is doubtful whether 'consoling' is transferred to another meaning, *i. e.* dalliance (thus making the suggestion one of transferred denotation and hence अविवक्षितवाच्य), or that it directly suggests dalliance itself in the manner of an echo, thus making the suggestion the विवक्षितान्यपरवाच्य.

Mutual Subserviency.

"The clouds have lines of white cranes and are anointed with black lustre; the wind is cool; the pleasant sounds of the friends of clouds (peacocks) is heard; let all these be. I am Rāma, of cruel heart, I will bear all. But ah! how will the daughter of Videha be! O lady, have fortitude!"

Here in 'anointed' and in 'friends of clouds' there is conjunction of expressed meaning altogether neglected. And there is the commixture of mutual subserviency arising from the mixture of these two with 'I am Rāma' with its expressed meaning transferred to another sense; and also the commixture of co-substrateness due to the suggestiveness belonging to the word Rāma, arising from the mixture of the above two (*i. e.* that in 'anointed' and 'friends of clouds') with the *rasa* and suggestion of the word, having its expressed meaning transferred to another (*a*).

Similarly may others be exemplified.

Thus ends Chapter IV. of *Kāvyaprakāça* in which is described Suggestive Poetry.

(*a*) *Vivarana:* "The suggestion of the word 'Rāma' is self-deprecation; and of the whole sentence, the Erotic in Privation is the suggestion; and this latter (privation) may also be said somehow to be suggested by the word 'Rāma'; and thus both these (self-deprecation and privation) would be merged in the suggestiveness of the word 'Rāma' alone."

CHAPTER V.

ON POETRY OF SUBORDINATE SUGGESTION.

[*Page* 215]. Having thus determined Poetry Suggestive, the author next states the divisions of Poetry of Subordinate Suggestion:

Poetry of Subordinate Suggestion described.

45-46.—Implication (suggested meaning) being (1) Explicit, (2) Subordinate to another, (3) Subordinate to the accomplishment of the direct expressed meaning, (4) Abstruse (5) of Doubtful Prominence, (6) of Equal Prominence, (7) Manifested by Emphasis, and (8) Not Beautiful or Disagreeable,—makes up the eight divisions of Poetry of Subordinate Suggestion.

[*Page* 216].—(Suggestion), like the breasts of a handsome woman, has its full charm only when covered (hidden); whereas the one which is explicit through its obviousness, touches the precincts of expression, and thus becomes subordinate.

(1) The Explicit, *e. g.*—

(1) The Explicit Subordinate Suggestion, (*a*) having the expressed meaning transferred to another object.

"What should I say who, having at present become the agent for knitting together the girdle-zone, do not really live, though existing,—I, in whose ears, the enemy's insults appeared as a piercing needle."

Here suggestiveness belongs to '*though existing*' which has its meaning transferred to another (*i. e.* ignonimous existence).

(*b*) The Explicit, in which the expressed meaning is altogether neglected.

"The black bees, honey-drinkers, having their bodies coloured tawny by the dust of the full-blown red-lotus, sing sweetly among the tanks; and there shineth the solar disc bright as the Bandhujīva flower, kissing the Rising Mount."

Here suggestiveness belongs to 'kissing' which has its expressed meaning altogether neglected (implying mere connection or conjunction).

"Here was the process of entrapping by serpentine noose; on this place was the Drona Hill brought over by Hanuman when thy husband's brother was struck in the breast with the missile; on this place was Indrajit sent to another world by the excellent arrows of Lakshmana; and here (finally) O thou fawn-eyed! was the forest-like line of the necks of the chief of Rakshasas, cut down by some one." [*Bāla-Rāmāyaṇa, Act X.*]

(c) Explicit, based on the power of meaning.

(*a*) Here suggestiveness belongs to '*by some one*' which has its echoed meaning—reference to Rāma himself—based on the power of meaning. कस्यापच would have been the proper reading.

[*Page* 220]. '*Of another,*' *i. e.* of *Rasa*, &c. or of Expression, forming the meaning of a sentence; '*Part*' *i. e.* (*a*) *Rasa* (when the order of precedence is imperceptible) or in the shape of an echo (when the order of precedence is perceptible). *e. g.*

"This is the very hand! the puller of the girdle-zone, the presser of plump breasts, the toucher of the navel, thighs and hips, and the loosener of the cloth-knot!'

(2) Subordinate to another —*Rasa*—subordinate to (*a*) *Rasa*.

[*Page* 221]. Here the Erotic is subservient to the Pathetic.

"May the sheen of the footnails of Pārvati ever protect you,—the sheen having its painting of *alakta* manifested, as it were, by the brightness of the eye of the Dweller of Kailāça, and which excited by emulation instantly removes the fully developed brightness of the eyes, resembling the red lotus and as such having reached its perfection.'

(*b*) *Rasa* of Emotion.

[*Page* 222]. Here *Rasa* (Enjoyment—Erotic) is subordinate to Emotion, affection of the poet for Pārvati).

"'On all sides appear very high mountains; there are oceans wide spreading; bearing even all these, thou art not tired, O Earth! so reverence to thee!' while thus filled with wonder, was I singing the praises

(*c*) Emotion of Emotion.

(*a*) Since the subordination of a fully developed *Rasa* is an impossibility; therefore *Rasa* must be understood to stand for the permanent emotion—says the *Com.*

of the earth, the thought of your arms O king! holding even this earth (in sway) put a stop to my words."

[*Page* 223]. Here the Emotion, the Poet's regard for the Earth, is subservient to that for the king.

(*d*) Semblance of *Rasa* and Emotion of Emotion.

"Your Soldiers, O King! having captured the fawn-eyed wives of your enemies, embrace them, bow to them, carry them about and kiss them, even in the very presence of their (captive) beloveds. And yet by those enemies of yours, you are praised in such strains as,—'O thou the ocean of propriety, your appearance before our eyes was owing to our past good deeds, and all our calamities have been removed by you'."

[*Page* 224]. Here the semblance of *Rasa* (the Erotic) in the first half and that of Emotion (regard for the conqueror) in the second, are subservient to Emotion (the poet's regard for the king).

(*e*) The allayment of Emotion, of Emotion.

"The pride of the enemies were quite apparent in their brandishing of swords, motions of their eye-brows and the roaring; but on seeing you (O King!) all that pride disappeared."

Here the Allayment of Emotion (Pride) is subservient to Emotion (poet's regard for the king).

(*f*) The appearance of Emotion, of Emotion.

[*Page* 225]. "On the occasion of your foe setting about a drinking revelry in company of his friends and his deer-eyed consort, your name being mentioned with reference to a different thing, quite discomfited him and produced in him queer sensations."

Here the manifestation of Fear (is a part of Emotion, regard for the king).

(*g*) The mixture of Emotion, of Emotion.

"May the Destroyer of Kāma ordain your happiness—He, simultaneously seized by precepitancy and languor, while removing his disguise of a Brāhmana-boy, being unable to bear the over-zealous officiousness of the penance, manifesting itself at that age, and at the same time fondly gratified at Pārvati's confidently affectionate manner of address."

[*Page* 226]. Here the Union of Flurry and Equanimity is subordinate to Emotion, the poet's regard for the king.

(*h*) The variegation of Emotion, of Emotion.

"'O thou fickle one! Some one might see us! Move away! What is the hurry? I a virgin! Offer me the support of your arms! Ah! this inverted order of things! Where are you going?' thus O Lord of the Earth! does the daughter of your foe retired to a forest, address somebody, while she is collecting flowers."

[*Page* 227]. Here, the Variegation of Apprehension ('somebody might see us'), Envy ('move away'), Equanimity ('what is the hurry?'), Recollection ('I a virgin!'), Weariness ('offer me the support'), Depression ('ah!'), Resolve ('an inverted order of things!'), and Longing ('where are you going?')—is a part of Emotion, regard for the king.

(*a*) These are the Figures, *Sentimental*, &c., including (1) the Sentimental, (2) the Agreeable, (3) the Powerful, (4) the Quiescent; (5) the Manifestation—(6) Union—and (7) Variegation, of Emotion.

(*b*) Though the manifestion, mixture and variegation of Emotions have not been spoken of as Figures; yet some person (the author of *Alankārasarvasva* among others) might call them so, hence they are exemplified.

[*Page* 228]. (*c*) Though there is no instance where there is no combination—either in such a way as to make one subordinate to the other, or have both of equal prominence—of the different forms of poetry, Suggestive and that of Subordinate Suggestion, yet according to the law that (*d*) 'appellations are based on predominance,' different names are given to different instances.

(*a*) This is said with reference to the assertion—'these will be exemplified under 'subordinate suggestion'—*i. e. Com.* to *K.* 36.

(*b*) The question started may be thus clearly laid down: out of the seven Sentimental &c., four—the Sentimental, (having *Rasa*), the Agreeable *or* subordinate Emotion, Powerful *or* subordinate semblance of *Rasa* and Emotion, and Quiescent or the allayment of Emotion—having been mentioned before as Figures by preceding writers as Sentimental Figures, they may be accepted as such; but whence the application of the name to the Manifestation, &c., of Emotion.

(*c*) This is said in reply to an anticipated objection that in many of the instances cited above, suggestion is easily perceptible through *occasion*, &c. then why call them poetry of subordinate suggestion?

(*d*) That appellation is given, in and through which lies the charm.

[*Page* 229]. जनस्थाने भ्रान्तं कनकमृगतृष्णान्धितधिया
वचो वैदेहीति प्रतिपदमुदश्रु प्रलपितम् ।
कृतालंकाभर्तुर्वदनपरिपाटीषुघटना
मयाऽऽप्तं रामत्वं, कुशलवसुता न त्वधिगता ॥

(*i*) Suggested Figure, a part of expressed meaning.

["I wandered among men, (Janasthana, a portion of the Dandaka forest) blinded by a miragic solicitude for gold (blinded by desire for the golden deer), every where saying with tearful eyes, 'O give me!' (on every step weeping and calling 'O Vaidehi') and enough did I flatter with lies, the meanly rich people (directed arrows to the row of heads of the king of Lankā), —having done all this, I became endowed with the properties of Rāma, but I never came across perfect richness (the mother of Kusa and Lava)."]

[*Page* 230]. (*a*) Here the similarity with Rāma—of the form of echo-like suggestion based on the power of a word—is made subordinate to the expressed meaning.

(*j*) Suggested Matter, a part of the expressed meaning.

[*Page* 231]. "See, O thou delicate one! the Sun, returning after having passed the night elsewhere (having removed night) is conciliating by falling on her feet (by means of his rays) the lotus, having her body withered through pangs of separation (contracted at night)."

[*Page* 232]. Here the description of a lover, in form of suggested matter, based on the power of meaning, stands as an implantation on (and thus helping the charm of) the expressed meaning, the description of the Sun and the lotus—which is independent of it.

(*a*) Thus explained by Com.—

Here the similarity of the speaker with Rāma implied by the first three lines, through power of the word, is meant to be merely auxilliary to the development of the expressed meaning—that 'I became endowed with the properties of Rāma.'

[*Page* 233]. To exemplify (*a*) Subordinate Suggestion *which is part of the accomplishment of the expressed meaning.*

(3) Suggestion part of the development of the suggested meaning.

"The rains (poison) from the serpent-like (in cruelty) clouds make the minds of separated women unsteady, produce in them a dislike of sensuous objects and lassitude, make them senseless, completely prostrate their internal and external organs, thin their bodies and bring about the departing time of life."

[*Page* 234]. (*b*) Here 'poison' is suggested, which develops the expressed meaning, 'the serpent.'

[*Page* 235]. Or again,

"May Krishna protect you,—Krishna having his body covered all over with horripilation on embracing the cowherdess who had signified her depression and lassitude caused by purposeless stay, by means of the mode of address and gestures, saying—"O Achyuta (of undisturbed equanimity)! I am going; what satisfaction can arise by merely looking on you? People will think otherwise of us staying together in this solitary place."

Here the meaning suggested by the terms 'Achyuta,' &c. is a part of the development of the expression 'address, &c.'

[*Page* 236]. The former of these two examples belongs to one (the poet alone) and the latter to two speakers (the cowherdess in the first half and the poet in the second), and in this lies their difference.

To exemplify the Abstruse (Subordinate Suggestion).—

(4) Abstruse subordinate suggestion.

"There is no comfort to me from you either when seen or unseen, in the former (I am troubled by) the fear of separation, and in the latter (by) a longing to see you."

(*a*) The difference between the 'part of the expressed meaning' and 'part of the development of the expressed meaning,' is that in the former case, the expressed meaning is not in any way dependent upon the suggested meaning, whereas in the latter the full comprehension of the expressed meaning is not possible without the suggested meaning.

(*b*) The *Kâvyapradîpa* thus explains this :—

The meaning of the word *visha*, 'poison' is suggested; the denotation of *visha* being restricted (by context) to water, the suggested meaning, poison, completes the comprehension of the expression 'serpent-like cloud.'

Here the meaning suggested is—'you must make some such arrangements as would never make you unseen and would remove all possibility of separation,'—and this is really abstruse (not readily comprehensible by even poetical men).

[*Page* 237]. To exemplify Subordinate Suggestion of Doubtful Prominence.—

(5) Of Doubtful Predominance.

"Çiva, having his equanimity slightly disturbed like the ocean on the rise of the full moon, directed his eyes towards Gauri's face with Bimba-like lips." [*Kumāra-Sambhava*, Canto. III.]

Here it is doubtful to which prominence is implied, whether to the implied meaning that he desired to kiss her, or to the mere action of the eye, the expressed meaning.

To exemplify Subordinate Suggestion of Equal Prominence.—

(6) Of Equal Prominence.

"To give up the tormenting of Brāhmanas will bring good to you; otherwise their friend, like Paraçurāma, will be displeased."

[*Page* 238]. Here equal prominence applies to the expressed meaning (the exhortation for taking to other means of his advancement than the tormenting of Brāhmanas) and the suggested meaning that 'Paraçurāma will exterminate the Rākshasas, as he did the Kshatriyas.'

To exemplify Subordinate Suggestion manifested by Emphasis.—

(7) Manifested by Emphasis.

"Shall I not wrathfully destroy the hundred Kurus in battle? Shall I not drink the blood from Duhsasana's heart? Shall I not smash Duryodhana's thighs with my mace? Let your King make peace by an amicable settlement."

[*Page* 239]. Here the suggested meaning 'I shall surely destroy, &c.' stands along with its directly expressed negation.

To exemplify the "not-beautiful" (Disagreeable)—

(8) The not-beautiful (disagreeable.

"On hearing the chatter of parrots flying from the Betasa-bower, her body—taken up as she was by household duties—sinks down."

[*Page* 240]. Here the expressed meaning—the sinking of the body—is more charming than the suggested one—that her paramour had entered the bower, which was the assigned place.

The division of the Poetry of subordinate suggestion follows that of the Suggestive Poetry.

46.—The divisions of these (the poetry of subordinate suggestion), must be understood to be, as far as possible, as before (*i. e.* like the divisions of Poetry Suggestive).

'*As far as possible*'—(because) (*a*) where Figure is suggested by Matter pure and simple, the suggestion is not subordinate, as laid down by Ānandavardhanāchārya, the author of Dhvani: "Where Figures are suggested by mere Matter, they surely belong to suggestion,—since Poetry is dependent (founded) on that (*i. e.* Figure)."

Combinations of the various kinds of Poetry suggestive and those of Poetry of subordinate suggestion.

47. *(contd.)*—[*Page* 242]. (*b*) There arises the combination of (the divisions of Poetry of subordinate suggestion *i. e.*) those (*i. e.* the unctional, &c.) assuming the form of Figure and the expressed Figures themselves, with the divisions of Poetry suggestive—the combination being *per* subserviency and *per* equality.

(*a*) Thus the *Com.*—

The sense is—Figure is far more charming than expressed matter; and as such even where the charm of suggestion is removed, as in the divisions just stated, the charm due to Figure remains untouched; and as such in a place where Figure is suggested, it is only Poetry of Suggestive, and not one of subordinate, suggestion.

(*b*) Figure suggested by matter, is ninefold (see Chap. IV.) Thus the pure divisions of Poetry of subordinate suggestion becomes:—51 (the division of Poetry suggestive)—9 (the nine just mentioned) × 8 (the independent divisions, explicit, &c.) = 336. These, by mutual combination, are 336 × 336 = 112896, and these by the threefold commixture and onefold uniform conjunction (see Chap. IV.) 112896 × 4 = 451584; and these with the pure divisions, 451584 + 336 = 451920.

(*a*) *By those Figures* (*i. e.* by the subordinate suggestions in the shape of the Figures *Samāsokti, unctional,* &c.) and '*by those having the Figure* (*i. e.* by the poetry with the Figure Simile where suggestion of matter is subordinate) as is said by the author of the Dhvani.

"That (suggestive poetry) again becomes manifold through the combination, *per* subserviency and *per* equality, of its own independent divisions with poetry of subordinate suggestion together with the expressed Figure."

47.—[*Page* 243]. By this mutual combination, the number of divisions becomes (*b*) very great.

[*Page* 245]. *By this,* &c.—By counting the subdivisions, *e. g.*, there are endless divisions and subdivisions of the Erotic alone, not to think of other *Rasas*.

Briefly then, of suggestive poetry there are three divisions, based on the threefoldness of suggestive meaning (Matter, *Rasa* and Figure). Of these some (Matter pure and simple and Figure) can bear (are capable of) (*c*) the expressed meaning also; others (*Rasa*) on the contrary, cannot. Of these again those not capable of the expressed meaning again are either disagreeable or agreeable; of these the former is the suggested Matter pure and simple, and the latter, the suggested Figure (though, this is the predominating element, being the prominent suggestion, and hence something to be embellished and as such cannot itself be an Figure, yet it is spoken of as such, in consideration of its form previous to its being suggested, like the ex-

(*a*) Here the *Com.*—
This is said in reply to a question :—Poetry without Figure being impossible, how can there be a combination of Poetry suggestive and of subordinate suggestion, unmixed with (free from) Figure? The reply is—such combination is possible on account of the possibility of the absence of other Figures, where the Figures Unctional, &c. occur. As a matter of fact the combination of poetry suggestive is with poetry of subordinate suggestion, as well as with the expressed Figure.

(*b*) For the almost incredible number, the reader cannot but be referred to the quotation from the Sudhāsāgara given by P. Jhalkikara.

(*c*) Thus explained by Narsinha Thakur.—
Capability of bearing the expressed meaning: means possession of charm or beauty in denotation pure and simple, (as ललना).

pression ('A Brāhmana-ascetic).' *Rasas* and the like, can never even in a dream be said to be directly expressed. The *Rasa* (the essence) is never *denotable* by such terms as *Rasa* (géneric) or the *Erotic* &c. (special) used to express it;—it is said to be *not denotable*, since even if the words '*Rasas* &c.' are used there would be no notion of the *Rasa*,—the essence—in the absence of the excitant, &c.; and if these latter are present, then there is an idea of the Essence even in the absence of such words as '*Rasa*' &c. Thus it is established that on account of invariable concomitance, the essence of *Rasa* is known through the denotations of the excitant, &c.

Thus then this *Rasa* can only be a suggestion,—since there being no barring of the primary meaning, &c., it cannot be due to indication.

Suggestion as a process, necessary, apart from all other processes of signification.

[*Page* 247]. It has already been shown before that without the implication of mere matter by a process of suggestion in which the denoted meaning is transferred to another and that in which it is altogether neglected,—without such suggested matter Indication (*a*) itself is not possible. In the case of a suggestion per power of the word, the denotation of the word being restricted, the suggestion of other undenoted meanings and with them the Figure, Similie, &c., is undisputable.

[*Page* 248]. In the case of suggestion per power of meaning also,—according to the view that 'it is not proper to apply convention to the individual' and where it is held that the specific meaning of the sentence, which is made up of (consists on) the mutual combination of the meanings of words in the form of *Classes* through expectancy, compatibility and proximity, is not the meaning (denoted) of the word,—according to this theory, the *abhihitanvayaváda* (see *Supra*, Ch. II.), (when even the meaning of a sentence is denied to be a denotation) there is no question with regard to the denotation of the suggested meaning (a step farther than the direct meaning of the sentence).

(*a*) This is with reference to the suggestion of the motive of Indication. (See p. 56 Text *Supra Indication*).

[*Page* 249]. Others (the Anvitabhidanavadis) assert—(1) "(The inexperienced child) *perceives* the word, the two experienced people (old and young) and the action denoted by the words; and secondly the same child *infers* from his action, the capability of the hearer (the experienced youth) to comprehend, and lastly he understands the twofold power (consisting on the denotation of the sentence, the substratum and the denotability of the meaning, the object) of the word (*i. e.* the relation of the denoting sentence with its meaning), by means of Inference from circumstances; since otherwise (without the relation of the denoter and the denotated) the knowledge of the action of the ox, &c.) will not be complete. Thus the child ascertains the connection (the conventional meaning) by means of the three means of right notion (Perception, Inference, and Inference from Circumstances)."

The meaning of this is—First of all the experienced elder having said 'Devadatta, bring the cow,' the experienced youth brings a substance with dew-laps, &c. (and so far the child has recourse to mere perception); from this action of the youth the child infers that 'by this sentence, such a meaning is expressed;' and then he ascertains by means of inference from circumstances the relation of the denoter and the denoted, to subsist between the unbroken sentence (the sentence taken as a whole) and the meaning (the bringing of the cow); and thus by this threefold process the child comes to comprehend the meaning of the sentence. After this, from such sentences as 'Chaitra, bring the cow; Devadatta bring the horse; Devadatta take away the cow,' the child comes to comprehend such and such meanings; and thus on account of concomitance (affirmative as well as negative (*i. e.* per *modus pollens* and *modus tollens*) the sentence alone is capable of use, on account of its being the cause of the activity or cessation from action (as of the experienced youth above, in the second example); and as such convention is applicable only to the words in a sentence, which are related to each other by means of related word-meanings. Thus only the word-meanings related to one another make up the meaning of the sentence; and to the word-

meanings themselves, there is no relation (independently of the meaning of the sentence). Though it might be said that the very same words though used in a different sentence, are comprehended by means of their previous recognition, and as such the word-meaning alone, as connected with another is capable of convention, yet all connected word-meanings being specific in their character, the conventional meaning (all 'bringing') is known (in each case) only as of a special character, (*i. e.* applying to the bringing of the particular object spoken of, to which alone it is related in the sentence) pervaded over by a genus (*i. e.* a property common to 'bringing' also related to word-meanings other than the one used).

[*Page* 253]. According to this view also, the object of convention is the word-meaning of a specific form based on a common property; and as such the farther specific word-meaning included in the sentence meaning is not denoted, for want of convention on the point. (In a theory where such is the case with the specific signification of a word) what is to be said with regard to the affirmative implications of negative assertions in such instances as—"The sandal paintings of thy breasts have disappeared, &c.,' where the implied meaning is altogether opposed to the one expressed?

Thus the *connected generally* (according to the Abhihitanvayavadis;) and *that connected with word-meaning alone*, (according to the Anwitabhidhanavadis), and *that specific related* (according to both),—all such clausal meanings cannot be said to be directly expressed by the words.

[*Page* 254]. (*a*) Some (Mīmāmsakas) again lay down the law that 'Causes are assumed in accordance with effects.' Here we ask, is the cause, an active (that which produces or creates the meaning) or a significant one (that which signifies or makes

(*a*) The objection underlying this law may be thus stated—The knowledge of the suggested meaning must have a cause, which in the absence of any other, must be the word,—which again is not possible without the relation of the signifier and the signified; and as such denotation alone is the (connotative) power of a word.

known)? In the present case Word cannot be the former, since it merely specifies (the meaning); and being itself unknown, it cannot be the latter. Every meaning is known only through convention, and this again lies in mere connection (general), and as such before the causal efficacy of the cause (*i. e.* the word) is ascertained, whence the knowledge of the effect (*i. e.* the suggested meaning)? Consequently the law that 'causes are assumed in accordance with effects' is an inconsiderate assertion.

[*Page* 255.] *Objection:* Some again (Bhattalottata and others) lay down that the action of a word in suggesting resembles that of a swift arrow entering the body and taking away the life of the enemy (that is to say, just as the arrow through its velocity alone pierces the body and subsequently kills the man, so in the same manner a word through its singlefold power, that of denotation, denotes as well as suggests farther meanings), and again that 'the denoted meaning of a word is that with a view to which sense it is used by the speaker' and hence in the example ('The sandal paintings, &c.') the denoted meaning is the import with which the sentence is spoken, that is, that 'thou hadst gone, &c.'

To all this we make the following *reply*: These loved of the Gods (beasts) have not understood the meaning of the saying that 'the denoted meaning of a word is the sense in which it is used.' Because 'when both the Subject and the Predicate are pronounced, the former is used for the sake of the latter (*i. e.* it is used to complete the meaning of the predicate which by itself would give almost no sense). The meaning of the term used as the subject, related as it is to the meaning of the predicate, and being the substrate of an independent action of its own to help the chief action (as for example the moving of the cow to help the to principal action of bringing the cow), becomes itself something to be accomplished (*i. e.* though as subjects they are accomplished, yet being connected with their independent action they assume the form of the predicate). Thus in accordance with the law of 'burning the unburnt,' only the unconnoted portion of full deno-

tation of word or phrase is denoted. As for example, by saying 'the sacrificial priests proceed with red turban,' the simple proceeding of the priests having been known through other means, the predicate to be connoted by the assertion is merely their wearing the red turban. And similarly by saying 'offers sacrifice with curd,' the 'offering' (and the presence of curd) being known through other means, the connotation lies merely in the instrumentality of the curd with regard to the offering.

The predication may be single, twofold, or even threefold,—in 'weave a red cloth,' it may be all (a) the three. Hence by saying "the import lies only in so much as is *predicated*" (b) what is meant is that the import belongs only to the direct meaning of a word pronounced; not to any and every (c) knowlege arising therefrom; for in that case the idea of the "following" in saying "the preceding runs" would become the import (for it is also a knowledge arising from the pronounced word, since 'preceding' presupposes something following it).

(Here it is objected—you say that import belongs only to a pronounced word; this will not hold good in all cases for) in the assertion "Poison yourself,—and do not eat in his house," the import lies in 'it is not advisable to eat in his house' (which is quite distinct from anything directly connoted by the sentence 'Poison yourself').

To this it is replied—in the above assertion, the 'च' ('and') conjoins the two sentences. The relation of subserviency (necessary in this case) cannot be through the sentences as they stand, since they have two independent verbs; consequently the subser-

(a) If the weaver has been told nothing yet, then the predication is threefold—*weaving, cloth, red.* If he has been told that he will have to *weave*, then twofold; and lastly if he has been told to *weave cloth*, then singlefold.

(b) On this word *Vidheya* I cannot do anything better than quote the footnote given by the Translator of the Sahitya-darpana, on p. 271. "It is necessary to remark here that the Sanskrita word *Vidheya* is not restricted to the sense of *predicate*, but is used also in the signification of a word that gratifies the expectation raised by a previous word."

(c) The suggestion neither has its denotative word pronounced nor is it the predicate.

viency of the assertion 'poison yourself' is to be assumed on the ground of the assertion coming from a well-wishing friend. And as such the (*a*) import must lie in the meaning of the pronounced word,—the meaning being "since eating in his house is worse than poisoning yourself, therefore never eat in his house" (the whole of this becoming the direct meaning; it being impossible to maintain the subserviency of the former assertion, when interpreted directly). If every meaning apprehended after the uttering of a word be said to form the Denotation, then why should not the expression of joy and dejection—in the face of a Brahmana on being informed of his son's birth and simultaneously of the pregnancy of his unmarried daughter—be said to be a part of denotation (for this is also apprehended on the utterance of the words)? And then again why have Indication either? Indication also may be attributed, as you do with regard to Suggestion, to the gradual operations of the denotation itself. Why (*b*) also have the greater strength of the preceding than of the following—among Direct Revelation, Power, Sentence, Context, Place and Name (mentioned by Jaimini in order of precedence, making the following one a weaker proof than the preceding). Thus even on the doctrine of Anvitābhidhāna, the necessity of Suggestion is proved with regard to the affirmative meaning of "the sandal paintings," &c.

(*a*) The *Kāvyapradīpa* and *Udyota* thus explain—The assertion comes from a friend: as such there must be a connection between the two assertions: this cannot be the ordinary relation of nominative and objective (subject and object), this being barred: nor can the relation be that of mutual fulfilment, based on the primary meaning of each, since the primary meaning of the first assertion is barred with reference to a friend's advice: consequently the subserviency of the former assertion is assumed on the ground of Indication. Hence the indicated meaning of the assertion 'poison yourself' would be the 'predication of greater evils in connection with eating in the man's house than in poisoning one's self;' and this has a relation—that of being the reason—based upon meaning, with the following assertion. Hence it is proved that the import must lie in the meaning of the words of the sentence itself.

(*b*) The *Vivarana* thus explains—If all that is apprehended after the utterance of a word, be called denotation, then as of *Sruti* so of all others, all the meanings apprehended would be denotation only. Hence everyone of them would be capable of expressing all the meanings and as such to speak of greater remoteness of the following from the meaning, than of preceding would be improper.

[*Page* 261.] Further in कुरुरुचिम् there would be no poetical fault (*a*) by inverting the order of the words; since no improper meaning is connected with the other word-meanings and as such is undenoted; and consequently such phrases (known to be indecent) would not be inadmissible in poetry.

If again we do not accept the relation of suggestion and the suggested, apart from that of the denotation and the denoted, how can we explain the classification of the faults Asādhutva (*b*) and Kashtatva into *permanent* and *transitory* respectively? Nor can it be said that the division is inexplicable; for we actually feel them as different.

By assuming Suggestion apart from Denotation, the division becomes quite explicable; since Suggestion being manifold can be said to be proper in one place and improper in another.

In such instances as—

"द्वयङ्गतं सम्प्रति शोचनीयतां समागमप्रार्थनया कपालिनः ।
कला च सा चान्द्रमसी कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥

["Both (Pārvati and Moon) have become pitiable by associating themselves with the Beggar (Çiva),"]—what special excellence would attach to Poetry by using the term '*kapāli*' (a name of Çiva, and literally meaning, a "beggar") instead of "Pinaki" or any other name of Çiva, denoting exactly the individual Çiva?

[*Page* 263]. Further, the denotation of a word is comprehended uniformly by all listeners, and as such is restricted to that particular (expressed) meaning; *e. g.* in the sentence "The Sun is set," the denoted meaning cannot be said to be manifold; the suggested or implied meaning of this very sentence, on the other hand, becomes innumerable in accordance with the diversity of oc-

(*a*) Indecency.

(*b*) Asādhu is a grammatical anomaly—this is called *permanent* as being a fault in every kind of poetry. The harshness of sound is called transient since it is a fault in Erotic and Pathetic, but proper in the Heroic, &c.

casion, speaker, &c. (vide *supra*). As for example: by saying 'The Sun is set' the following meanings are implied:—(1) It is no time to attack the enemy (to a fighting general); (2) Now you may repair to your lover (to a woman ready for her march); (3) Your lover is almost arrived (when spoken to a woman whose lover had promised to be with her in the evening) (to a disconcerted woman); (4) Let us now rest from business (when spoken by a business man); (5) Let us perform evening ablutions (when spoken by religious persons); (6) Go not very far (when addressed to a traveller); (7) Bring in the cows (when addressed to a cowherd); (8) Now it shall not be very hot (spoken among friends); (9) Remove the things kept for sale (spoken by street-vendors); and (10) The lover has not yet come (spoken by a woman impatient for her lover's embrace.)

Points of difference between the direct (expressed) and indirect (suggested) signification.

[*Page* 265]. Further the denoted and the suggested meanings differ in the following points:—(1) In point of their form—*e. g.* in the instance 'The sandal paintings,' &c., the implied meaning is quite the contrary of the negative denoted meaning; and in

"You, noble men, having given up all partiality and having considered the point, definitely say whether the bodies of the mountain or that of lovely women smiling with love, are to be waited upon (enjoyed)." In this the denoted meaning is mere *doubt*, whereas the implied meaning to the Erotic man is definitely expressed in favor of the latter alternative, as the former is to the Quietistic; and again in the *verse*.—

"Why should you be proud of your having appropriated to yourself the wealth and prosperity of your enemies whose heads were chopped off by your sharp sword? Do you not see that these your enemies, bodyless and armless, have taken away your fame of victory—you who have all your enemies killed—to heaven?,"—in this the expressed meaning is *reproach* whereas the implied meaning is *praise*.

(2) In point of time: The implied meaning being comprehended after the denoted meaning.

(3) In point of substratum: the denoted meaning being located in words alone, and the implied, (located) in words, in its affixes and suffixes, in the denoted meaning of the word, in letters, and in the position of words.

(4) In point of their motive (instrumental cause): the denoted being comprehended through philological knowledge and the implied by means of clear intellect helped by occasion (speaker, &c. vide *supra*).

(5) In point of their effects: the ordinary listener merely comprehending the denoted meaning, whereas the implied meaning being comprehended by clever people and producing a peculiar emotion in their hearts.

(6) In point of number (of application): in the example 'The sun is set' the meaning denoted cannot be more than one, whereas the implied meanings have already been enumerated to be nine and more; and lastly

(7) In point of the person addressed: in the example—

"Who will not be displeased to see the lips of his wife cut? I told thee not to smell that lotus with the bee inside; but having not listened to my warning, thou must now bear the consequences of thy indiscretion,"—the denoted meaning is addressed to the woman, but the implied (that her lips have been cut by a bee, not by the kiss of another man) is addressed to her husband.

And if even in the face of so many points of dissimilarity the denoted and the implied meanings be said to be identical, then there would be no difference between blue and yellow, &c.;—in fact there would be no difference between any two things (however dissimilar). It has been said—"The existence of contradictory properties and the difference of causes, constitute the difference between objects."

[*Page* 270]. Denotative words are dependent on the meaning, not so the Suggestive. Hence the Expressive or Denotative cannot be said to be identical with the Suggestive.

Further, in the instance 'Hearing the clatter of parrots, &c.' where the denoted meaning rests in itself, after having signified the implied meaning; even in this instance of Poetry of Subordinate Suggestion, to which process shall we attribute the non-expressed meaning comprehended—which can be neither the intended nor the directly expressed meaning?

[*Page* 271]. *Objection*:—The indicated meaning also becomes manifold and variously nameable (as *suggestion*), in the following instances. "I am Rāma, I shall bear all" (here 'Rāma' indicates 'ability to suffer all kinds of privations'), '*By Rāma, overfond of his life, nothing was done that was proper for affection*, (here 'Rāma' indicates 'cruelty') and in '*This Rāma has become famous through his prowess*' (where 'Rāma' indicates pride and bravery). In all these, Indication also depends both on Word (since through Word alone is Indication possible) and its Meaning (since the barring of the primary meaning, &c. are causes necessary for Indication); and further, Indication also stands in need of occasion, &c. Then what is this,—a new name 'suggestion?'

To this we *reply*: The range of Indication, though manifold, is yet limited, like a word of diverse meanings. For the primary meaning cannot indicate an indefinite relation (other than the known ones). The implied meaning, on the other hand, has its relative range limited as well as unlimited and mediate.

Nor is the primary meaning barred in Suggestion (where the denoted meaning implies another) *e.g.* in 'my mother-in-law lies here' &c. Then how can this process be called Indication (in face of so many points of dissimilarity)? Moreover it has already been shown that the process of suggestion is necessary for the fulfilment of Indication itself (with regard to the implication of its motive).

[*Page* 274]. As Denotation is dependent on convention, so is Indication, upon special convention based on the three causes, the barring of the primary meaning, &c.; and hence is this latter called the 'tail' as it were, of Denotation.

[*Page* 275]. Nor can Suggestion be said to be identical with Indication; since the former is seen (in Suggestion *per* Indication) to follow the latter. Nor can Suggestion be said always to follow and (hence indispensably dependent upon) Indication, since sometimes it is founded on simple Denotation. (Vide *supra*).

Nor, lastly, can Suggestion be said to be based on Indication and Denotation combined; because it is seen to be brought about even by mere letters without any specific denotation, (Vide Chap. VIII.): nor can it be said to be due to Word alone, since it is known to be signified even without words, such as by the different movements of the eyes. Consequently it is decided that there is a certain process (of implication), exceeding the bounds of Denotation, Import and Indication, and known by such names as 'Suggestion,' &c.—whose existence cannot be gainsaid.

In—'*my mother-in-law lies here, &c.*' the suggested meaning has a fixed relation (the only suggestion being that 'you are welcome to my bed'); in '*who shall not be displeased &c.*' the suggestion has an unrestricted relation (there being no relation known to subsist between the Denoted and the Suggested meanings); and in,—

"Lakshmī, on the occasion of inverted intercourse, seeing Brahmā on the navel-lotus of Nārāyaṇa, closed his right eye, being herself steeped in emotion"—the suggestion is based on mediate relation; since by 'Hari' the fact of the right eye being the Sun, is suggested, by the close of which is implied sunset, whence the shutting up of the blown lotus, and the consequent concealment of Brahmā; and suggested by this is the fact that her secret parts not being seen (by Brahmā) the dalliance was free and uninterrupted.

[*Page* 278]. (*a*) Some assert that 'the meaning of a sentence, comprehended by an indivisible consciousness, is the denoted meaning; and the sentence alone is the denoter.' Even these, the Vedāntins, when in contact with Nescience or Illussion, will have to assume Words and their meanings; and as such according to these also, Suggestion will have to be accepted in the above examples.

[*Page* 279]. *Objection:* No meaning, altogether unconnected with the denoted meaning, can be said to be suggested; since in that case any and every meaning might be said to be implied by any and every word. And hence the relation of the suggester and the suggested is not possible without some restriction of the relation. And being invariably accompanied (by the said relation) (this relation would supply the instance required in the Inference) and being restricted to (not existing in anything opposed to the major term), and located in a particular object (which would be the minor, the subject of the syllogism),—the suggestion would only be a knowledge of a subject (the minor term of a syllogism) founded on the *threefold (b) hetu* (the middle term), and would thus only be an instance of Inference, pure and simple. Further in such instances as,—

"O virtuous one! roam about as you choose, the dog has been killed by the lion living in the cave on the banks of the Godāvarī,"—from the propriety of roaming in the house by the removal of the dog is inferred the impropriety of roaming about on the banks of the Godāvarī on account of the lion living there.

(*a*) "The relation of subject and copula is not possible without the relation of the subject and attribute; and this latter too is not possible, owing to the falsity of the Universe, to apply to it; nor can it apply to Brahman, since It is devoid of attribute; consequently even without the knowledge of words and meanings, the indivisible sentences—such as 'Brahman is truth, knowledge, endless'—denote the indivisible Brahman." To this view the author replies that the above might be true for one who has gone beyond the world, but as long as he [illegible]s to do with the world and its doings, the Vedāntin cannot lose sight of Wor[illegible]d Meanings; and hence, as a necessary consequence, of Suggestion.

(*b*) (1) Existence in something having the major term (in this case, the restrictive relation).
(2) Non-existence in anything contradictory to the minor term.
(3) Existence in the minor term.

The roaming about of a terrified person is always preceded by an absence of all cause of fear; on the banks of the Godāvarī, however there is the lion, the cause of fear; and hence here we have (a) the negative invariable concomitant (*i. e.* the absence of the cause of fear, which is the invariable concomitant of the listless roaming of a man full of fear).

[*Page* 282]. To this we *reply*:—The cause (forming the middle term of your syllogism that you bring forward) is not universal, since there are circumstances—in the shape of a superior's commands, affection for the beloved and others like this—under which, in face of all cause of fear, the timid person does go about; and further the man may be heroic, and though fearing the dog, he may not fear the lion; and thus your cause is (b) *inconsistent* (to fact) also. Further, the existence of the lion on the banks of the Godāvarī is not ascertained either by Perception or Inference; but it is from mere assertion which cannot be accepted as a conclusive proof; and there being no definite relation between the word and the meaning (this of course in the assertion of wicked people), there would be no ascertainment of the meaning (that is to say there can be no Inference founded upon a doubtful middle term.)

And from such a reason (the middle term) (non-universal, contradictory or inconsistent and doubtful) (c) how can there be any definite inference with regard to the Sādhya, the major term

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(*a*) यत्र भयकारणाभावाभावः, तत्र भीरुभ्रमणाभावः-इति व्यतिरेकव्याप्तिः ॥

Hence concomitance per negation is shown which would give rise to a negative syllogism:—*Celarent* in Fig. I.

No case of presence of cause of fear is *a case where a timid man can roam.* (E.)
This is *a case of presence of cause of fear (the lion).* (A)
∴ *This* is not *a case where a timid man should roam.* (E)

(*b*) Since the cause, the presence of the object of fear, is also found together with the negation of the major term (the negation of non-roaming, *i. e.* roaming) and thus the साध्य (Major term) not being the अप्रतियोगी of the negation of the *hetu* (the middle term) there is no Vyāpti—the Major Premise.

(*c*) "What is here the Sādhya, *i. e.* the predicate of the syllogism or the major term—is it (1) the coward fearing the dog, or (2) the heroic man or lastly (3) any common individual? In the first, as in the last, the *hetu*, the middle term, becomes fallacious, *i. e.* non-concomitant with the Sādhya, the major term; since any individual can go abroad, owing to a superior's commands and diverse other causes. In the second case the Vyāpti, the Major Premise becomes contradictory; since the heroic man might be afraid of being defiled by the touch of the dog and yet might be hunting abroad in search of such ferocious beasts as lions, &c."—*Kāvyapradipa.*

[*Page* 284]. In the example 'The sandal paintings, &c.' the suggestive circumstances (*e. g.* the changes in the body of the go-between) may be due to diverse causes, being even here spoken of as caused by bathing, and as such not being restricted to dalliance as the cause, the effects (the marks in the body) are *non-exclusive* (*i. e.* anomalous, having no invariable concomitant, and hence there can be no inference with regard to them, in the absence of an invariable concomitant, in the shape of a cause to which alone the effects, the marks, could be strictly attributed).

The upholder of the "Suggestion-Theory" however attributes suggestiveness to the marks, &c. helped by the words 'mean' and the like. The *meanness*, not being conclusively proved, how can there be an inference (based on it)? It is no fault however to the upholder of the "Suggestion Theory" to assert that by such and such a meaning, such and such a meaning is implied, independently of any such restrictions as invariable concomitance, &c. (That is to say, in this theory the implication of the meaning may be based on mere probability; and as such it is not necessary, in this case, to have the 'meanness, &c.' conclusively proved, in order to be able to suggest the meaning that the go-between had been receiving the embraces of the lover).

Thus ends Chapter V. of the *Kāvya-prakāça* in which are determined the sub-divisions of Poetry Suggestive and those of that of Subordinate Suggestion.

CHAPTER VI.

ON FANCIFUL WORD AND MEANING.

(Having described "Middle-class" Poetry, the author describes Poetry of the Inferior kind).

Fanciful Word and Meaning.

48.—[*Page* 286]. Poetry of two kinds—of Fanciful Word and Meaning—was spoken of above. Among these the Fancy is said to belong to Word or Meaning (as the case may be), on the ground of relative subserviency and predominance.

[*Page* 287]. By this we do not mean that in Fanciful Meaning there is no Fanciful Word, *or vice versa*. Because it is declared: "Metaphor and many others have been said by some to be the Figure (Embellishment); since the face of a woman though beautiful is not charming if devoid of ornaments. Others again assert those Figures, Metaphor, &c., to be merely external, attributing Figure only to the denotations of nouns and verbs; hence they call (Figure) only the charmingness of sound or word; there is no such charm, according to them, in the meaning. We however lay down twofold Figure: With regard both to Word and Meaning."

Fanciful Word.

[*Page* 290.] To exemplify Fanciful Word:—

प्रथममरुणच्छायस्तावत्ततःकनकप्रभः
तदनु विरहोत्ताम्यत्तन्वीकपोलतलद्युतिः ।
उदयति ततो ध्वान्तध्वंसक्षमः क्षणदामुखे
सरसविसिनीकन्दच्छेदच्छविर्मृगलाञ्छनः ॥

["The moon rises first with a shade of red, then he becomes golden; after that he has the lustre of the cheeks of a slender woman under the pangs of separation; then towards night (as night advances) he has the splendour of a piece of the bulbous root of a fresh lotus-stalk, and is then capable of destroying darkness."

Fanciful Meaning. [*Page* 291.] To exemplify Fanciful Meaning:—

ते दृष्टिमात्रपतिता अपि कस्य नात्र
क्षोभाय पक्ष्मलदृशामलकाः खलाश्च ।
नीचाः सदैव सविलासमलीकलग्ना
ये कालतां कुटिलतामिव न त्यजन्ति ॥

["Whom do not the locks of woman with fair-lashed eyes, and evil people, agitate (make tremble or disturb)—both of whom low (hanging low, with reference to the lock) and delighting in (beautifully) perjury (hanging on the forehead), never give up their blackness and crookedness (curls with reference to the lock, and fraudulence and dishonesty with regard to the wicked), even though they are only looked upon (and in the case of the *curls, hanging only over the eyes*)"]

[*Page* 292]. Though all poetry ends in Excitant, &c., yet these two kinds of poetry are said to be non-suggestive, since in these *Rasa* is not explicitly manifested. There are many divisions of Figures of Word (Verbal Figures) and Meaning (Sense-Figures), all of which will be treated of under "Figures" (Ch. IX and X).

Thus ends Chapter VI. of the *Kāvya-prakāça* in which are described Fanciful Word and Meaning.

CHAPTER VII.

OF DEFECTS OF POETRY.

Having determined the form of Poetry, the author now lays down the general definition of Blemishes or Defects.

Definition of a *Defect*.

49.—Blemish is the repressor of the principal meaning,—the principal, being the *Rasa* and the Expressed Meaning, as being its substratum (a help); Word, &c. are also that (principal), inasmuch as they are needed both by *Rasa* and the Expressed Meaning.

Repression consists in hindering (or marring) the agreeableness (of poetry).

Word, &c. includes Letters and Sentence.

[*Page* 296]. The Author next states the specific definitions of these various kinds (of defects).

Defects of the Word.

50—51.—A faulty Word is such as (1) unpleasant to the ear (unmelodious), (2) grammatically anomalous, (3) not used (by good poets) *i.e.* unconventional, (4) incapable of giving sense, (5) having its meaning suppressed (by another), (6) having an improper signification, (7) meaningless; (8) inexpressive, (9) threefold indecorous, (10) ambiguous, (11) unintelligible, (12) vulgar, (13) having its meaning such as has to be guessed out; and a faulty Word, when occurring in a compound, is—(14) obscure, (15) having the predicate subordinated or suppressed (non-discriminated), and (16) of repugnant implication, (*i. e.* affording a signification contrary to the one desired to be conveyed).

Examples of the aforesaid defects.

(1)—To exemplify the "*unpleasant to the ear*" (having unmelodious letters).—

[*Page* 298]. "अनङ्गमङ्गलगृहापाङ्गभङ्गितरङ्गितैः ।
आलिङ्गितः स तन्वंग्या कार्त्तार्थ्यं लभते कदा"॥

["When will he have his desires fulfilled on being embraced by the slender-bodied woman, (lovely) through her glances (appearing as if they were) the abode of Cupid"].

Here कार्तार्थ्यम् is unmelodious.

[*Page* 299]. (2)—To exemplify *grammatical anomaly.*—

"एतन्मन्दविपक्व &c..............दीनन्त्वामनुनाथते &c."

[O thou the daughter of the village lord! the elephants being suppliants for the favour of fearlessness, request you not to cover with leaves your breasts,—breasts black, as the interior of the half-ripe Tinduka fruit in the centre and slightly yellowish on the borders, and tangible by the hands of handsome Çabara youths.]

Here in अनुनाथते lies the anomaly. The root नाथ् is used in the आत्मनेपद only when it is used in a benedictive sense as in सर्पिषो नाथते ('may butter be mine'), according to the Sutra "आशिषि नाथः" (Pāṇini II. iii. 15). ["The root नाथ (is used) in (the sense of) benediction"]. In the Sloka however the meaning is "request, or ask a favour, beg, &c., hence the proper reading should be 'अनुनाथति स्तनयुगम्.'

[*Page* 302]. (3)—To exemplify '*not used*' (though quite a proper form yet not regarded by poets)—

"यथायं दारुणाचारः······तथा मन्ये दैवतोऽस्य" &c.

["Since this man is always seen to be cruel in his actions therefore I ween that his Superintending Deity is either a ghost or a demon."]

Here though the word दैवत is correct enough in the masculine, yet this form is not used by standard writers (who generally use it in the Neuter).

[*Page* 303]. (4)—To exemplify the one *incapable of giving sense*, (*i. e.* its denotatative power not extending to the sense in which it is used).

"तीर्थान्तरेषु स्नानेन····· हन्ति सम्प्रति सादरम्"

["After having acquired some merit by bathing in other sacred places, he now reverentially repairs to the Celestial River."]

Here (*a*) 'हन्ति' in the sense of 'going' is faulty.

(5)—To exemplify that *of suppressed meaning*—*i. e.* when a word with a double meaning is used in the less known (uncommon) one :—

"यावकरसार्द्रपादप्रहारशोणितकचेन दयितेन"

["The young girl, unsteady through fear, was suddenly kissed by him, who had his locks reddened on account of being hit by her feet painted with अलक्त"].

Here the meaning of the word शोणित, *i. e.* 'reddened' is suppressed by its more common meaning—*blood.*

(6)—To exemplify that of *improper signification.*—

"तपस्विभिर्या सुचिरेण लभ्यते प्रयत्नतः सत्रिभिरिष्यते च या ।
प्रयान्ति तामाशु गतिं यशस्विनो रणाश्वमेधे पशुतामुपागताः" ॥

["The glorious men killed in the sacrifice of battle quickly attain to that condition which is obtained by ascetics after a long time, and which is eagerly looked for by sacrificers."]

[*Page* 305]. Here the word पशु signifies *cowardice* which is improper (as applying to heroic persons).

(7)—To exemplify the *meaningless* (words like 'च' &c. put in to make up the metre).—

"उत्फुल्लकमलकेसर······मम हि गौरि" ।

["O revered Gauri, whose lustre is like that of the dust of the filaments of a full blown lotus! may my desires be fulfilled through your kindness."]

[*Page* 306]. Here the word हि is uselessly put in.

(8)—To exemplify the Inexpressive(*b*) :—

(*a*) Though mentioned in the *Dhātupatha* as meaning 'to go,' the root 'हन्' is incapable of connoting that sense.

(*b*) "Inexpressive" is that which cannot denote the object meant, as possessing the attributes meant to reside therein. It is thus different from the 'Incapable,' whose denotation does extend to a certain portion of the signification. The Inexpressive is of three kinds (1) when the denotation does not extend to the attribute, (2) when it does not extend to the object, and (3) when it does not extend to either. The first is an example of (1).

"अवन्ध्यकोपस्य विहन्तुरापदाम् भवन्ति वश्याः स्वयमेव देहिनः ।
अमर्षशून्येन जनस्य जन्तुना न जातहार्देन न विद्विषादरः" ॥

[*Kirātārjuniya.*]

["To him who has his wrath unimpeded and who is a remover of evils, to both of these, men submit themselves of their own accord. Of a wrathless (quiet) man on the other hand, even an enemy is not afraid; as people do not honour an ungenerous though a loving friend."]

[*Page* 307]. Here the word जन्तु is used in the sense of a 'non-giver' to which its denotation does not extend.

Or again

"हा धिक् सा किल तामसी शशिमुखी दृष्टा मया यत्र सा ।
तद्विच्छेदरुजाऽन्धकारितमिदं दग्धं दिनं कल्पितम्" ॥ &c. &c.

["Ah! The time when that moon-faced one was seen by me is (said to have been) Dark (night), and this the present cursed time darkened by the pangs of her separation is said to be (*light*) Day. What should I do? Fate is verily averse to my welfare,—or else why is not the whole universe transformed, for me into that very night?"]

Here दिन means 'full of light' to which its denotation cannot apply.

An example where the signification is changed on account of a prefix—

"जङ्घाकाण्डोरुनालो नखकिरणलसत्केसरालीकरालः
प्रत्यग्रालक्तकाभाप्रसरकिसलयो मञ्जुमञ्जीरभृङ्गः ।
भर्तुर्नृत्तानुकारे जयति निजतनुस्वच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधदभिनवो दण्डपादो भवान्याः ॥

["Ever glorious is the new *Dandapāda (a)* of Gauri imitating her husband's dance—the Dandapāda (or the legs) bearing the splendour of a lotus grown in the tank of her exquisite

(*a*) The *Sangītaratnākara* thus defines—"The feet raised high is called the Dandapāda."

beauty (the lovely growing sheen of the body)—having for its stalk, the large thighs, for its filaments, the lustre of the nails, for its leaves, the bright Alakta paintings fringing the feet, and lastly, having the beautiful anklet for the humming bees."]

Here the signification of विदधत् is meant to be transferred to that of दधत्.

[*Page* 310]. (9)—To exemplify the *threefold Indecorous*—according as implying Shame, Disgust or Inauspiciousness—

((*a*) of *Shame*)—

"साधनं सुमहद्यस्य यन्नान्यस्य विलोक्यते ।
तस्य धीशालिनः कोऽन्यः सहेतारालिताम् भ्रुवम् ॥"

["Whose accomplishments are such as belong to none else,—of this intelligent man who can bear the curved brow (anger)?].

[*Page* 311]. ((*b*) of Disgust)—

"मुग्धा कुड्मलिताननेन ददती वायुं स्थिता तत्र सा" &c., &c.

["He who had his lips marked with the freely bestowed kisses of a strange woman, having been hit (by his wife) with a sportive lotus, stood for sometime rubbing his eyes as if pained by the dusts of the flower falling in them. The young girl also stood puffing air with her budded mouth into his eyes. And she, either through her own mistake or through his cunningness was often kissed by him even without any request, &c., for reconciliation."]

(and (*c*) of Inauspiciousness)—

[*Page* 312]. "मृदुपवनविभिन्नो मत्प्रियाया विनाशात् ।
घनरुचिरकलापो निस्सपत्नोऽद्य यातः ॥"

["By the destruction of my beloved, this dense and lovely peacock train ruffled by mild breeze, is left unrivalled; for in the presence of the hair-braids of that lovely-braided one, slightly ruffled in dalliance, yet interspersed with flowers, whom could the peacock captivate?"]

Among these three साधन, वायु and विनाश respectively signify shame, disgust and inauspiciousness.

[*Page* 313]. (10)—To exemplify the *Ambiguous.*—

"आलिङ्गितस्तत्र भवान् सम्पराये जयश्रिया ।
आशीः परम्परां बन्द्यां कर्णे कृत्वा कृपां कुरु ॥"

["Having been embraced by victory in battle, and having heard the proper series of these benedictions, have compassion on me (or, have compassion on the captured women)."]

Here the ambiguity lies in the meaning of the word बन्द्यां-whether it implies the *captive women* or "revered."

[*Page* 314]. (11)—To exemplify the *unintelligible* (the special technicality of a certain System of Philosophy, &c.)—

"सम्यग्ज्ञानमहाज्योतिर्दलिताशयताजुषः ।
विधीयमानमप्येतन्न भवेत् कर्म बन्धनम् ॥"

["To him who has his desires burnt by the extreme lustre of true wisdom, the actions though done by him, do not become a bondage."]

Here, the word आशय in the sense of 'desire' is a special technicality of the Yoga Philosophy.

[*Page* 316]. (12)—To exemplify the *Vulgar* (used only by lower class of people)—

"राकाविभावरी &c............कटिश्च हरते मनः ॥"

["This thy face transferring to itself as it were, the lustre of a moonlit night, and these thy buttocks splendid as a golden block, captivate the heart."]

Here the use of the word कटि is Vulgar.

[*Page* 317]. (13)—To exemplify *that of which the meaning has to be guessed out.* (*a*) ("Some Indication, like Denotation, is conventional, through capability, *i. e.* tradition; some are accepted on the spot for some special purpose; others again, through inability, (*i. e.* neither through tradition nor with any special motive) are never introduced;" what is meant here is the third, the sort of Indication not rightly allowable)—

(*a*) A quotation from the *Çlokavārtika.*

"शरत्कालसमुल्लासिपूर्णिमाशर्वरीप्रियम् ।
करोति ते मुखं तन्वि चपेटापातनातिथिम् ॥"

["Thy face, O slender one! gives a slap as it were on the face of the moon, the beloved of the autumnal full-moon night."]

Here 'subjugation' or defeat is meant to be indicated by "giving a slap" (which cannot be due either to convention or to any other motive).

[*Page* 318]. The syntactical connection (of the Kārikā) is that (the following refer to words) only when occurring in a compound; the preceding ones referring to words, singly as well as when forming a compound.

(14)—To exemplify the *obscure* (having its signification interrupted)—

"अत्रिलोचनसम्भूतज्योतिरुद्गमभासिभिः ।
सदृशं शोभतेऽत्यर्थं भूपाल तव चेष्टितम् ॥"

["Thy actions, O king! shine like those blooming by the light of him who is born out of the eyes of Atri."]

Here the meaning is—'like the Kumuda flowers blooming by the light of the moon; who was born out of Atri's eye,' (and this is certainly obscure).

(15)—To exemplify *that where the predicate is subordinated*, *i. e.* not properly discriminated—

[*Page* 320]. "मूर्ध्नामुद्वृत्तकृत्ताविरलगलगलद्रक्तसंसक्तधारा-
धौतेशाङ्घ्रिप्रसादोपनतजयजगज्जातमिथ्यामहिम्नाम् ।
कैलासोल्लासनेच्छाव्यतिकरपिशुनोत्सर्पिदर्पोद्धुराणां
दोष्णां चैषां किमेतत् फलमिह नगरीरक्षणे यत् प्रयासः ॥"

["What is the use of these my heads and arms, if I have to make efforts even in protecting this city of mine,—the heads whose greatness (now false) was trumpeted to the world through victories gained by the kindness of Siva's feet, washed as they

were by the unimpeded current of blood flowing from these (the heads) majestically cut off; and these arms, full of intense pride, manifesting as they did, an intense desire for raising the Kailāsa mountain."]

[*Page* 321]. Here मिथ्यामहिम्नाम् ("of false greatness") is not a subordinate adjunct (as it clearly is made), but the chief predicate (and this is not properly discriminated, being mixed up in the Bahuvrihi compound (जातमिथ्यामहिम्नाम्), and thus appearing as a subordinate adjunct.)

[*Page* 322]. Or again—

"स्रस्तां नितम्बादवरोपयन्तीं पुनः पुनः केसरदामकाञ्चीम् ।
न्यासीकृतां स्थानविदा स्मरेण द्वितीयमौर्वीमिव कार्मुकस्य ॥"

[*Kum. Samb.*]

["She, frequently moving up the zone of Bakula flowers, falling from her hips,—the zone appearing like the second bowstring kept by Cupid, knowing where to keep things, in her charge, as it were."]

Here only *secondness* is to be predicated, and as such the proper reading would be मौर्वीं द्वितीयाम् ।

[*Page* 323]. Or again—

"वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद्बालमृगाक्षि मृग्यते तदस्ति किं व्यस्तमपि त्रिलोचने ॥"

[*Kum. Samb.*]

["His body is with an odd number of eyes, he is of unknown stock, his wealth might be inferred from his having the quarters for his dress,—thus O thou fawn-eyed one! is there in Çiva, any of the qualities, even singly, that one looks for in a husband?"]

[*Page* 324]. Here what is to be predicated is that his family is unknown (hence it should be अलक्षिता जनिः ।)

Or again—

"आनन्दसिन्धुरतिचापलशालिचित्तसन्दाननैकसदनं क्षणमप्यमुक्ता ।
या सर्वदैव भवता तदुदन्तचिन्ता तान्तिं तनोति तव सम्प्रति
धिग्धिगस्मान् ॥"

["She was not left by you even for a moment—she, the ocean of joy, the one source, as it were of an agency captivating the heart, owing to her great fickleness. Of her now the very mention disgusts you,—woe to us!"]

[*Page* 325]. Here the predication ought to be negative—"न मुक्ता"—as it is in—

"नवजलधरः सन्नद्धोऽयम्न दृप्तनिशाचरः &c."

["This is fresh and dense cloud, not a vain-glorious demon. This bow at a distance is a rainbow, not the bow of that demon. This is the downpour of rain, not a flight of arrows. And lastly, this is the lightning bright as a golden line on a test-stone, not my beloved Urvaçī"]; nor is any other signification got at by making न मुक्ता, a compound as अमुक्ता, as it is in the following:—

"जुगोपात्मानमत्रस्तो भेजे धर्ममनातुरः ।
अगृध्नुराददे सोऽर्थान् असक्तः सुखमन्वभूत्" ॥

["Though unterrified, he protected himself; though untroubled, he had recourse to Duties; though not greedy, he accepted wealth; and though unattached, he enjoyed comforts"] where अत्रस्त &c. signify the propriety of गोपन &c.

(16)—To exemplify that of Contrary Signification or *Repugnant Implication*—

"सुधाकरकराकारविशारदविचेष्टितः ।
अकार्यमित्रमेकोऽसौ तस्य किं वर्णयामहे" ॥

[*Page* 329]. ["What shall I describe of him who is a purposeless (disinterested) friend, having his actions as pure as the rays of the moon."]

Here the meaning desired to be conveyed is that "he is a friend without any motive of his own;" the implication however is that is "a companion in evil deeds."

Or again—

चिरकालपरिप्राप्तलोचनानन्ददायिनः ।
कान्ता कान्तस्य सहसा विदधाति गलग्रहम् ॥

["The loving wife embraces the neck of her beloved, rejoicing her eyes on account of having got him after a long separation."]

Here the meaning desired to be conveyed is "Embrace;" (but गलग्रह implies a kind of throat-disease).

[*Page* 330]. Or again—

"न त्रस्तं यदि नाम भूतकरुणासन्तानशान्तात्मनः
तेन व्यारुजता धनुर्भगवतो देवाद्भवानीपतेः ।
तत्पुत्रस्तु मदान्धतारकवधाद्विश्वस्य दत्तोत्सवः
स्कन्दः स्कन्द इव प्रियोऽहमथ वा शिष्यः कथं विस्मृतः" ॥

["He, when breaking the bow, feared not the revered husband of Çiva's wife, who is quiescent through his sympathy for the living creatures. His son Skanda, of course, was the source of joy to the universe, on account of his having killed the haughty demon Tāraka (and as such he could not be feared). But how was, his disciple, I myself, loved like Skanda, be lost sight of?"

[*Page* 331]. Here the word भवानीपति implies the existence of another husband for Gaurī.

Or again—

"गौरपि यद्वाहनताम् प्राप्तवतः सोऽपि गिरिसुतासिंहः ।
सविधे निरहङ्कारः पायाद्वः सोऽम्बिकारमणः" ॥

["May the husband of Ambikā protect you,—he in whose proximity even Gaurī's lion is devoid of all ill-feeling towards the ox, which has become Çiva's means of conveyance."]

[*Page* 332]. The word अम्बिकारमण has a contrary (and repulsive) signification. (अम्बिका meaning 'mother').

To exemplify *unmelodiousness* occurring in a compound—

"सा दूरे च सुधासान्द्रतरङ्गितविलोचना ।
बर्हिनिर्ह्रादनार्होऽयं कालश्च समुपागतः" ॥

["She, whose eyes are lovely and graceful (moving) like waves of nectar, is at a distance; and this season, accustomed to the noise of peacocks, is arrived"].

(Here, बर्हिर्निर्ह्रादनार्होऽयम् is unmelodious).

Similarly are others (weak in grammar, &c.) to be known.

Defects of the sentence.

[Page 333]. 52.—Besides *grammatical anomaly*, *incapability of giving sense* and *meaninglessness*, the rest are found in sentence also; and some of them in parts of words as well.

Some—i. e. not all. Respective examples—

(1) "सोऽध्यैष्ट वेदांस्त्रिदशानयष्ट पितॄनतार्प्सीत्सममंस्त बन्धून् ।
व्यजेष्ट षड्वर्गमरंस्त नीतौ समूलघातं न्यवधीदरींश्च" ॥

["He studied the Vedas, offered sacrifice to the Gods and oblations to the fathers, honoured his friends, suppressed the six-fold (Desire, Anger, Avarice, Delusion, Pride and Envy) took pleasure in polity and uprooted his enemies"].

(This is of *unmelodiousness*).

[Page 335]. (2) "स रातु वो दुश्च्यवनो भावुकानां परम्पराम् ।
अनेडमूकताद्यैश्च द्यतु दोषैरसम्मतान्" ॥

["May Indra bring you happiness in succession! and may he strike your enemies with dumbness and deafness!"]

Here दुश्च्यवन for Indra and अनेडमूक for *deaf* and *dumb* are *not used*.

(3) "सायकसहायबाहोर्मकरध्वजनियमितक्ष्माधिपतेः ।
अब्जरुचिभास्वरस्ते भातितरामवनिप ! श्लोकः" ॥

["O king, thy fame shines resplendent like the moon—thou having thy sword for thy companion, and master of the earth bounded by the Ocean."]

Here the words सायक, मकरध्वज, क्षमा, अब्ज, श्लोक, standing respectively for *sword, ocean, earth, moon* and *fame,*—are more commonly known to be synonymous with *arrow, cupid, forgiveness, lotus* and *poem,* respectively (and as such have their desired signification suppressed).

The above is an instance of *suppressed meaning.*

[*Page* 336]. (4) "कुविन्दस्त्वं तावत् पटयसि गुणग्राममभितो
यशो गायन्त्येते दिशि दिशि च नग्नास्तव विभो ।
शरज्ज्योत्स्नागौरस्फुटविकटसर्वाङ्गसुभगा
तथाऽपि त्वत्कीर्तिर्भ्रमति विगताच्छादनमिह" ॥

["You, the Lord of the Earth, spread on all sides, multitude of good qualities; and these bards are singing your praises in all quarters; and yet thy fame, beautiful and bright as the autumnal moon, wanders about open and unfurled."]

[*Page* 337]. Here the words कुविन्द, &c. signifying another meaning (the weaver at his loom, &c.) implies a hatred for the panygerised individual and hence the *signification is improper.*

(5) "प्राभ्रभ्राट् विष्णुधामाप्य विषमाश्वः करोत्ययम् ।
निद्रां सहस्रपर्णानां पलायनपरायणाम्" ॥

["Having got at beautifully clouded sky, the sun makes the lotus' sleep run away"].

Here the words प्राभ्रभ्राट्, विष्णुधाम, विषमाश्व, निद्रा and पर्ण cannot be expressive of *beautiful, sky, sun, closed* and *leaves,* in which sense they are here used. (This is an instance of *inexpressiveness*).

[*Page* 338]. (6) "भूपतेरुपसर्पन्ती कम्पना वामलोचना ।
तत्तत्प्रहरणोत्साहवती मोहनमादधौ" ॥

["The angry army of the king in marching and energetically striking, stupefied the enemies."]

Here the words उपसर्पण, प्रहरण and मोहन, produce shame (as implying a *woman repairing to her lover, &c.)* and hence are *Indecorous.*

"तेऽन्यैर्वान्तं समश्नन्ति परोत्सर्गं च भुञ्जते ।
इतरार्थग्रहे येषां कवीनां स्यात् प्रवर्तनम्" ॥

["Those who make use other poets' ideas, eat out of his vomittings and sluttings."]

[*Page* 339]. Here the words *vomitting*, &c. produce disgust (and hence this becomes *Indecorous*).

"पितृवसतिमहम् व्रजामि तां सह परिवारजनेन यत्र मे ।
भवति सपदि पावकान्वये हृदयमशेषितशोकशल्यकम्" ॥

["With all my family I shall go to my father's place; there in proximity with the pure family, all the pangs of my heart will be removed."]

Here the words पितृगृह &c. as signifying the *crematory*, &c. are inauspicious and hence *Indecorous*.

(7) "सुरालयोल्लासपरः प्राप्तपर्याप्तकम्पनः ।
मार्गणप्रवणो भास्वद्भूतिरेष विलोक्यताम्" ॥

["See this resplendent glory—desirous for heaven, supplied with sufficient military force, expert in archery."]

Here we have *Ambiguousness*,—it being doubtful whether the words सुरालय, कम्पने, मार्ग and भूति mean *heaven*, *army*, *arrow* and *glory* respectively, or *drinking place*, *shaking*, (through intoxication), *begging* and *ashes*.

[*Page* 340]. (8) "तस्याधिमात्रोपायस्य तीव्रसंवेगताजुषः ।
दृढभूमिः प्रियप्राप्तौ यत्नः सफलितः सखे !" ॥

["O friend! that man—by means of knowledge such as self-control, &c., and practising intense renunciation—permanently got his loved object."]

Here the words अधिमात्र, संवेग &c. are used in their Yogic technical sense.

(9) "ताम्बूलभृतगल्लोऽयं भल्लं जल्पति मानुषः ।
करोति खादनं पानं सदैव तु यथा तथा" ॥

["This man having his cheeks full of beetle leaves, speaks rapidly as he eats and drinks always."]

Here the words गल्ल &c. are *vulgar*.

[*Page* 341]. (10) "वस्त्रवैदूर्यचरणैःक्षतसत्त्वरजःपरा ।
निष्कम्पा रचिता नेत्रयुद्धं वेदय साम्प्रतम्" ॥

["This unshaking object (*i. e.* the earth) has its third besides Goodness and Passion (*i. e.* Darkness) removed by means of the feet of the gem of the sky (the Sun); so open your eyes."]

Here (*a*) the meaning is that "the Immoveable object (the Earth) has her darkness removed by the Sun, so open your eyes." This meaning has to be *guessed out*.

[*Page* 342]. (11) "धम्मिल्लस्य न कस्य प्रेक्ष्य निकामं कुरङ्गशावाक्ष्याः ।
रज्यत्यपूर्वबन्धव्युत्पत्तेर्मानसं शोभाम्" ॥

["Whose heart is not impassioned, on seeing the loveliness of the elegantly-braided locks of the fawn-eyed one?"]

Here the syntactical connection of धम्मिल्ल with शोभा &c. is *abstruse*.

(12) "न्यक्कारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः
सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः ।
धिग्धिक् शक्रजितम् प्रबोधितवता किं कुम्भकर्णेन वा
स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः" ॥

[*Hanumannātaka* Act IV.]

["In the first place it is a disgrace to me that I have enemies—and even that an ascetic slaughtering before my very eyes, the host of my demons; and still Rāvana lives! Woe, woe to

(*a*) The *Pradīpa*:—The word वस्त्र through its denotation, indicates the word अम्बर by which again is the 'sky' signified—thus आकाश is signified by वस्त्र through Indicative Indication, neither based on tradition, nor brought about for any special purpose; and hence it is faulty.

Meghanāda! What has come out of the awakened Kumbhakarṇa! And what is the good of my wielding these arms, fully, unnecessarily developed by plundering the hamlets of heaven!"]

[*Page* 343]. Here (*a*) the proper form should be अयमेव न्यक्कारः. And again, the 'development of the arm' is the subject by itself—and not as qualified by '*useless*,' which ought to have been mentioned separately by itself, as the predicate (and should not have been mixed up in a compound). Here the order of words is changed; hence the defect lies not in the words but in the sentence.

[*Page* 344]. Or again—

(13) "अपाङ्गसंसर्गि तरङ्गितं दृशोर्भ्रुवोररालान्तविलासि वेल्लितम् ।
विसारि रोमाञ्चनकञ्चुकं तनोस्तनोति यो ऽसौ सुभगे तवागतः" ॥

["O beautiful one! Here is come who gives the corners of your eyes a wavelike motion, brings about an elegant curved motion to your eyebrows, and who gives to your body a bodice as it were of horripilation."]

[*Page* 345]. Here the words यः and असौ signify merely the subject (the predicate; a following सः—being left out.)

The word तत्—having the sense of *pre-mentioned, known*, or *experienced*—does not stand in need of the use of a यत्. To exemplify respectively :—

[*Page* 346]. "कातर्यं केवला नीतिः शौर्यं श्वापदचेष्टितम् ।
अतः सिद्धिं समेताभ्यामुभाभ्यामन्वियेष सः" ॥

तत—the sense of pre-mentioned.

[*Raghuvansa* XVII.]

["Thinking pure policy to be timidity, pure bravery to be beastly, he always joined the two in his actions."]

(*a*) Here the usual order of the subject and predicate is inverted; since न्यक्कार is the predicate and not अयम्; since as a rule, the predicate must always follow the subject. (Vide the quotations in the *Commentary*).

(तत् in the sense of *known*)—

"द्वयं गतं सम्प्रति शोचनीयतां समागमप्रार्थनया कपालिनः ।
कला च सा चान्द्रमसी कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी" ॥

[*Kumārasambhava* V.]

["Two things have attained to deplorable conditions by giving themselves up to Çiva—that resplendent lustre of the moon and yourself the very moonlight of the world!"]

(तत् in the sense of experienced) (*a*)—

[*Page* 347]. "उत्कम्पिनी भयपरिस्खलितांशुकान्ता
ते लोचने प्रतिदिशं विधुरे क्षिपन्ती ।
क्रूरेण दारुणतया सहसैव दग्धा
धूमान्धितेन दहनेन न वीक्षिताऽसि" ॥

[*Ratnāvalī* IV.]

["Trembling and having the ends of thy cloth furling, and casting thy *those* glances on all sides, thou wert burnt by the cruel fire enveloped in smoke; and wert not seen."]

The word यत् also, when used in the latter clause of a sentence, through its power, does not require a तत् in the previous clause. To exemplify—

[*Page* 348]. "साधु चन्द्रमसि पुष्करैः कृतं मीलितं यदभिरामताधिके ।
उद्यता जयिनि कामिनीमुखे तेन साहसमनुष्ठितम्पुनः ॥

["The lotus on the rising of the lovelier moon, acted wisely, that it shut herself up; but this moon took too arrogant a step in rising even when the more glorious face of a woman had appeared."]

(*a*) Cf. *Uttaracharita*—

सैवोष्ठमुद्रा स च कर्णपाशः ।
नेत्रेपुनर्यद्यपिरक्तनीले तथापि सौभाग्यगुणस्स एव ॥

When used in the previous clause, however, the word यत् does require a following तत्; as for example, in the Çloka just quoted, if the order of the two parts of the first half, were inverted. When both (यत् and तत्) are used, then, of course, they stand in need of nothing else. Sometimes even when not used, both are understood to exist through their power of application,—*e. g.*

[*Page* 349]. "ये नाम केचिदिह नः प्रथयन्त्यवज्ञां
जानन्ति ते किमपि तान् प्रति नैष यत्नः ।
उत्पत्स्यते ऽस्ति मम कोऽपि समानधर्मा
कालो ह्ययं निरवधिर्विपुला च पृथ्वी" ॥

[*Mālatīmādhava*, Act I.]

["Those who would deride me in this work, they know something;—and this is not an attempt for them. Some one equal to me will be born, or might be existing even at present,—since time is infinite and the universe immense."]

Here the sense is "this is an attempt for *those, who* will be born, &c."

Thus the above stanza अपाङ्गसंसर्गि, &c., having a यत् in the former part of the sentence, does stand in need of following तत्.

The असौ (in the stanza) cannot be said to stand for तत्; since in the following couplet असौ does not mean सः

"असौ मरुच्चुम्बित चारुकेसरः प्रसन्नताराधिपमण्डलाग्रणीः ।
वियुक्तरामातुरदृष्टिवीक्षितो वसन्तकालो हनुमानिवागतः" ॥

[*Hanumannātaka*, Act VI.]

["This Spring-time is arrived like Hanumān—having his locks kissed by Vāyu his father (having its flower filaments wafted by the air), the foremost in the army of Sugrīva, the husband of Tārā (having a lovely moon) and looked upon by Rāma (or Rāmā = woman) under pangs of separation."]

If you make असौ identical with सः; the use of this latter in the following, would be redundant—

"करवालकरालदोस्सहायो युधि यो ऽसौ विजयार्जुनैकमल्लः ।
यदि भूपतिना स तत्र कार्ये विनियुज्येत ततः कृतं कृतं स्यात्" ॥

["If *this* man with his arm armed with sword, *who* is the only equal of Arjuna, were employed by the king in his work, then would the work be perfectly done."]

[*Page* 352]. If it is urged that in the following as इदम् implies तत्, so would अदस् do the same—

"यो ऽविकल्पमिदमर्थमण्डलं पश्यतीश निखिलम्भवद्वपुः ।
आत्मपक्षपरिपूरिते जगत्यस्य नित्यसुखिनः कुतो भयम्" ॥

["Whence is there fear to him who sees only your form throughout the universe and who thus finds it full of his own followers (full of आत्मा nothing else)?"],—

We reply—If this were so, then in the above stanza अपाङ्ग-संसर्गि, &c., असौ would stand in a different clause altogether, as अस्य does here, and not always together with यत्.

तत् in proximity with यत्, signifies *celebrity*, *e. g.*—

"यत्तदूर्जितमत्युग्रं क्षात्रं तेजो ऽस्य भूपतेः ।
दीव्यताक्षैस्तदा ऽनेन नूनं तदपि हारितम्" ॥

[*Vēṇīsaṁhāra*, Act I.]

["That fierce and glorious warlike spirit also of the king was lost by him in gambling."]

[*Page* 354]. *Objection:* In the following—

"कल्याणानां त्वमसि महसां भाजनं विश्वमूर्ते
धुर्यां लक्ष्मीमथ मयि भृशं धेहि देव प्रसीद ।
यद्यत् पापं प्रतिजहि जगन्नाथ नम्रस्य तन्मे
भद्रं भद्रं वितर भगवन् भूयसे मङ्गलाय" ॥

[*Mālatīmādhava*, Act I.]

["O thou of manifold forms! who art the receptacle of all that is good! be propitiated and ordain to me permanent prosperity! O thou the Lord of the Universe! Whatever evil there is in me, remove that! And for my good give all prosperity."],—after using the reduplicated यद्यत् why does only a single तत् follow?

Reply:—The reduplicated यद्यत् implies collectively all existing evils in whichever form rampant; and to all these evils taken collectively, does the following तत् refer.

[*Page* 357]. Or again (to exemplify the clausal blemishes in a compound)—.

"किं लोभेन विलङ्घितः स भरतो येनैतदेवं कृतम्
मात्रा, स्त्रीलघुतां गता किमथ वा मातैव मे मध्यमा ।
मिथ्यैतन्मम चिन्तितं द्वितयमप्यार्यानुजोऽसौ, गुरु-
र्माता तातकलत्रमित्यनुचितं मन्ये विधात्रा कृतम्" ॥

["Did Bharata fall a victim to avarice, that he got this done through his mother? Or has our middle mother, degraded herself to this feminine inferiority? Both these thoughts of mine are wrong,—for he (Bharata) is a noble gentleman's (Rāma's) younger brother, and she, (Kaikeyī) the revered one, my father's wife. Thus I think that this evil deed was brought about by Fate alone."]

Here आर्यस्य and तातस्य must have been put independently, and not subordinated by being mixed up in a compound. Similarly the other compounds may be exemplified.

[*Page* 358]. To exemplify "*contradictory signification.*"—

(14) "श्रितक्षमा रक्तभुवः शिवालिङ्गितमूर्तयः ।
विग्रहक्षपणेनाद्य शेरते ते गतासुखाः" ॥

["Those (victorious kings) merciful, and having the world attached to them, lie untroubled after having done with all their quarrels, and having their bodies embraced by prosperity."]

Here the meaning desired to be conveyed is that 'those merciful kings lie untroubled;' but the couplet suggests the meaning that they have been killed (these having their bodies fallen and senses and life disappeared, having fallen on the earth, lying in a pool of blood, and having their bodies embraced by jackals.')

[*Page* 359]. To exemplify, respectively, the blemishes possible in particles of words—

1. (The *Unmelodious*):—

"अलमतिचपलत्वात् स्वप्नमायोपमत्वात्
परिणतिविरसत्वात् सङ्गमेनाङ्गनायाः ।
इति यदि शतकृत्वस्तत्त्वमालोचयाम-
स्तदपि न हरिणाक्षीं विस्मरत्यन्तरात्मा" ॥

["'Have done with this attachment to women, an attachment which is unsteady, and resembles a dreaming illusion, and quite unpleasant in its effects,' though this truth I do often ponder over, yet my inner soul forgets not the fawn-eyed one."]

Here the frequent repetition of त्वात् (is not pleasant to the ear.)

[*Page* 360]. Or again—

"तद्गच्छ सिद्धै कुरु देवकार्यमर्थोऽयमर्थान्तरलभ्य एव ।
अपेक्षते प्रत्ययमङ्गलब्ध्यै बीजाङ्कुरः प्रागुदयादिवाम्भः" ॥

[*Kumārasambhava*, Canto III.]

["Then go for your success and perform the work of the Gods; this is to be obtained only through another means. This work, to be fulfilled, stands in need of an agent in your person, as does sprout before shooting forth, need a supply of water."]

Here द्धै and ब्ध्यै are unmelodious.

2. (To exemplify that of '*Suppressed Meaning*'):—

[*Page* 361].

"यश्चाप्सरोविभ्रममण्डनानां सम्पादयित्रीं शिखरैर्बिभर्ति ।
बलाहकच्छेदविभक्तरागामकालसन्ध्यामिव धातुमत्ताम्" ॥

["Who bears on his peak a heap of mineral substances, which accomplish the *toillete* of the celestial females,—he bears it like the untimely red evening hues interspersed with pieces of clouds (which would here be the snowy peak)."]

Here मत्ता in the sense of '*intoxicated*' suppresses the meaning desired to be conveyed.

3. (To exemplify the *Meaningless*):—

"आदावञ्जनपुञ्जलिप्तवपुषां श्वासानिलोल्लासित-
प्रोत्सर्पद्विरहानलेन च ततः सन्तापितानां दृशाम् ।
सम्प्रत्येव निषेकमश्रुपयसा देवस्य चेतोभुवो
भल्लीनामिव पानकर्म कुरुते कामङ्कुरङ्गेक्षणा" ॥

["The fawn-eyed one is sprinkling her tears profusely, sharpening as it were, the arrows of Cupid,—the tears (rushing) from eyes in which at first has been rubbed the jetty dye, and which latterly have been heated, so to say, by the fire of (the pangs of separation) blazing high on account of (being blown by) the hot breath."]

[*Page* 362]. Here the plural in दृशाम् is meaningless: since only one 'fawn-eyed' woman is spoken of; nor can plurality be assigned to the eyes the ground of their manifoldness of action, as in अलसवलितैः &c., on—because these actions are not mentioned here. Nor does the word दृक् (eye) stand here for action. And lastly, the *Atmanēpada* affix in कुरुते is meaningless; since the action of the principal verb, (the subjugation of all men of sensibility) does not exist in the subject, the fawn-eyed woman.

4. (To exemplify the *Inexpressive*):—

[*Page* 363]. "चापाचार्यस्त्रिपुरविजयी कार्तिकेयो विजेयो
शस्त्रव्यस्तः सदनमुदधिर्भूरियं हन्तकारः ।
अस्त्येवैतत्, किमु कृतवता रेणुकाकण्ठबाधां
बद्धस्पर्धस्तव परशुना लज्जते चन्द्रहासः" ॥

[*Bālarāmāyana*, Act II.

["Your coacher in archery, was the Destroyer of the Three Cities,—your subduable was Kārtikēya (*a*) (or Kārtavīrya ?),—your abode too, the Ocean forced by your weapons,—and this Earth an object of gift (to be given away) for you;—though all this is so, yet my sword the Chandrahāsa is ashamed at ever having competed (or coped) with your Axe, which cut off the head of Rēṇukā."]

Here (*b*) in विजेय the future-passive-participial affix यत् is inexpressive of the past-participial affix क्त (which is meant here).

5*a*. (To exemplify the *Indecorous in shame*)—

"अतिपेलवमतिपरिमितवर्णं &c." ॥

["A rogue always talks little and that too very softly and quietly; though in reality he bears a heart made up as it were of poison."]

Here the use of the word पेलव (which is the name of a secret part of the body, in the Lāta language) is not decent.

5*b*. (To exemplify the *Indecorous in Disgust*)—

"यः पूयते सुरसरिन्मुखतीर्थे &c." ॥

["Under whose vision will this man fall, who is purified, by bathing in such sacred places as Gangā and others, and by strengthening all his intention or intellect by means of studying the Sciences,—he of a birth gentle and respectable, the (personified) vigour of energetic people."]

Here the use of the word पूय (implying *blood in a disgusting form*) is indecorous.

(*a*) Kārtavīrya would be the better reading,—more in compatible with the Purāṇic version of Paraçurāma's great victory over Kārtavīrya. And the subjugation of Kārtikēya by Paraçurāma, if it is found in the Purāṇas at all, is not half so well-known in Sanskrit classical literature, as his other victory over Kārtavīrya; for which latter too was his incarnation.

(*b*) The affix यत् expresses the sense of possibility, which implies futurity; here, however, the past victory is referred to; otherwise it would be no eulogy to Paraçurāma.

5c. (To exemplify the *Indecorous in inauspiciousness*)—

"विनयप्रणयैककेतनं सततं योऽभवदङ्ग तादृशः ।
कथमद्य स तदुदीक्ष्यतां तदभिप्रेतपदं समागतः" ॥

["O friend! he who ere this, used to be the one abode as it were, of modesty and affection,—how am I to see him, now that he has got a position desired only by low people?"]

[*Page* 366]. Here (*a*) the use of the word प्रेत (which implies one who is dead) is not in good taste.

6. (To exemplify the *Ambiguous*)—

"कस्मिन् कर्मणि सामर्थ्यमस्य नोत्तपतेतराम् ।
अयं साधुचरस्तस्मादञ्जलिर्बध्यतामिह" ॥

["In which deed does his energy not manifest itself,—and since he is a virtuous character, join your palms (in reverence) to him."]

Here the ambiguity lies in साधुचर—does this mean that 'formerly he used to be virtuous' (resolving the word into साधु + the affix चरट्, signifying previous existence) or that 'he acts in the path of virtue' (making the word consist in साधु+चर, the root चर+ the affix ट) (*b*).

7. (To exemplify the *Guessed Meaning*)—

"किमुच्यतेऽस्य भूपालमौलिमालामहामणेः ।
सुदुर्लभं वचोबाणैस्तेजो यस्य विभाव्यते" ॥

["What shall be said of this gem of the head-garland of kings!—he whose splendour appears such as is hard to be obtained even by the word-arrowed beings (the Gods)."]

(*a*) This fault is also found, as remarks the Com., in *Çakuntalā* VI.—"वयस्य! अन्यच्च शकुन्तलायाः प्रसाधनमभिप्रेतं लिखितुं विस्मृतमस्माभिः" ।

(*b*) Pānini "भूतपूर्वे चरट्" ['चरट् is used to denote that which existed before'] (V. iii. 53.) and "चरेष्टः" (III. ii. 16.) ["The affix *ta* is added to the root 'char,' (in the active sense).]

[*Page* 367]. Here by the word वचः is indicated the word गीः (thus making गीर्वाण, a name of the Gods, by the relation of expressing the expressed—an indicative indication, based neither on tradition nor on any special motive, and hence faulty). It is not only the former word of a compound, but also the latter, that cannot bear a synonymous change,—e. g. जलधर (cloud) for जलधि (ocean); in बड़वानल it is the former word (that cannot bear the synonymous change into अश्वानल).

Though *of improper signification*, &c., are only forms of *Incapable of giving sense*, yet they are spoken of separately, because we must have had to exemplify them as so many subdivisions, and also because they have been separately treated of by some rhetoricians.

Defects of the Sentence.

53-55.—[*Page* 368]. The (faulty) sentence is such as—(1) of discordant or inappropriate letters, (2) having the Visarga blunted, (3) having the Visarga rejected; (4) Cacophonous (of unharmonious Euphony), (5) of Unrhythmical metre, (6) Deficient in words, (7) Redundant in words, (8) with repeated words, (9) having its excellence receding or falling off, (10) Resuming the concluded, (11) having a word isolated in a distinct half, (12) Devoid of an intended connection, (13) omitting a necessary (adjunct) statement, (14) with misplaced word, (15) having a compound out of place, (16) confused, (17) parenthetical, (18) Regardless of usage, (19) Wanting in Uniformity or Unconsonant, (20) Irregular in Syntax, (21) of undesirable or distasteful second entendre.

The concordance of letters with regard to *Rasa* will be spoken of later on (Ch. VIII.)

(1) The opposite of this, is the *discord of letters.*

To exemplify this in the Erotic—

"अकुण्ठोत्कण्ठया पूर्णमाकण्ठं कलकण्ठि माम् ।
कम्बुकण्ठ्याः क्षणं कण्ठे कुरु कण्ठार्तिमुद्धर" ॥

["O thou sweet-voiced! Bring about my embrace with that conch-necked one, even for a moment, and thus remove the pain of my neck,—of me, who am full to my very throat with longing for her.]

[*Page* 369.] To exemplify the same in the Furious—

"देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।
तान्येवाहितहेतिघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद्रामेण कृतं तदेव कुरुते द्रोणात्मजः क्रोधनः" ॥

[*Vēṇīsanhāra*, Act III.]

["This ground is the same where tanks were filled (by Paraçurāma) with the blood of slaughtered foes. The disgraceful injury, in the shape of catching hold of the locks of one's father, is the same, (as of Paraçurāma's father), coming as it does from a Kshatriya (Dhrishtadyumna in the present instance, and Kārtavīrya in the case of Jamadagni). And further these my weapons too shine resplendent, being the suppressors of the weapons of the enemy—(see!) the wrathful son of Droṇa is doing what was done by Paraçurāma!"]

Here long compounds and harsh-sounding words would have been more in keeping with the sentiment; as in the following:—

[*Page* 370.] "प्रागप्राप्तनिशुम्भशाम्भवधनुर्द्वेधाविधाविर्भवत्-
क्रोधप्रेरितभीमभार्गवभुजस्तम्भापविद्धः क्षणात् ।
उज्ज्वालः परशुर्भवत्वशिथिलस्त्वत्कण्ठपीठातिथि-
र्येनानेन जगत्सु खण्डपरशुर्देवो हरः ख्याप्यते" ॥

[*Mahāvīracharita*, Act II.]

[" May this blazing and powerful axe of mine be the guest of the surface of your neck—my axe through which Hara is known in the world as " Of broken Axe " (खण्डपरशु); the axe being moved by mine, Bhārgava's, pillar-like arms, terrific as being urged to action by the wrath excited by the bifurcation of the ever unbent bow of Çiva ! "]

The words in the fourth foot, where there is no wrath (as referring to his preceptor), are quite in harmony with the sentiment (love for one's *Guru*).

[*Page* 371.] (2) & (3) To exemplify the '*Blunted Visarga,*' *i. e.* where the Visarga is transformed into उ, and 'the *Rejected Visarga*'—

[*Page* 372.] (*a*) " धीरो विनीतो निपुणो वराकारो नृपोऽत्र सः ।
यस्य भृत्या बलोत्सिक्ता भक्ता बुद्धिप्रभाविताः ॥

[" That king, is beautiful in form, expert, humble and firm; his servants, strong in intelligence, devoted to their master and proud of their strength."]

(4) Cacophony is the discordance in Euphony ; this is threefold—(4*a*) Disjunction, (4*b*) Indecorousness, and (4*c*) Harshness :—

[*Page* 373.] (4*a*) To exemplify *Disjunction*—

" राजन्विभान्ति भवतश्चरितानि तानि
इन्दोर्द्युतिं दधति यानि रसातले ऽन्तः " ।
धीदोर्बले अतितते उचितानवृत्ती
आतन्वती विजयसम्पदमेत्य भातः ॥

[" O king ! those thy actions appear bright and resplendent, which bear the splendour of the moon even in the innermost lower world ; and the great force of thy intellect and arms directed to proper channels brings about thy victory and prosperity, and thus thou shinest in the world."]

(Here तानि, इन्दो and the whole of the 3rd foot.)

(*a*) In the first half the Visarga is blunted being changed into उ ; and in the second it is altogether deleted.

[*Page* 374.] Or again

"तत उदित उदारहारहारिद्युतिरुच्चैरुदयाचलादिवेन्दुः ।
निजवंश उदात्तकान्तकान्तिर्वत मुक्तामणिवच्चकास्त्यनर्घः" ॥

["That great man of the exquisitely fascinating splendour in his family, shines like a pearl, having, like the moon, risen high from the rising mount and bearing the resplendence of a splendid pearl-necklace."]

In the former quotation the optional Disjunction (in तानि, इन्दो) is a fault even when occuring once; on the other hand, where the disjunction is caused by the intervention of a प्रगृह्य (*a*) and the like, it is the frequent repetition of such disjunction that constitutes a fault (as in the last example).

[*Page* 375.] (4*b*) "वेगादुड्डीय गगने चलण्डामरचेष्टितः ।
अयमुत्तपते पत्त्री ततोऽत्रैव रुचिङ्कुरु" ॥

["This bird of unrestrained action having flown to the sky with great velocity, finds it hot there; so rest here."]

Here there is indecorousness in Euphony (in चलण्डामर and रुचिङ्कुरु.)

(4*c*) "उर्व्यसावत्र तर्वाली मर्वन्ते चार्व्ववस्थितिः ।
नात्रार्जु युज्यते गन्तुं शिरो नमय तन्मनाक्" ॥

["Here near a sandy desert, there is a beatiful line of trees offering a good resting place; hence it is not proper to go through it straight, so lower your head a little."]

(Here the Euphony becomes harsh).

[*Page* 376.] (5) The *Unrhythmical is* threefold—(5*a*) the one which though quite fulfilling the conditions of the metre, is yet unmelodious (not pleasing to the ear); (5*b*) the second is that

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a) प्रगृह्य is another name for words in the Dual Number ending in ई ऊ and ए and such a word does not change its form. *Vide* "ईदूदेद्द्विवचनम् प्रगृह्यम्" Pāṇini) and "प्लुतप्रगृह्या अचि नित्यम्" (Pāṇini.)

in which there is no hiatus on the last letter of the foot; and (5c) the third and the last is that which is not in harmony with the predominating *Rasa* (or sentiment) depicted.

(5a) To exemplify the first—

[*Page* 377.] "अमृतममृतं कः सन्देहो मधून्यपि नान्यथा
मधुरमधिकं चूतस्यापि प्रसन्नरसं फलम् ।
सकृदपि पुनर्मध्यस्थः सन् रसान्तरविज्जनो
वदतु यदिहान्यत् स्वादु स्यात् प्रियादशनच्छदात्" ॥

["There is no doubt that nectar is really nectar-like; nor is honey otherwise; the fruit of the mango too is of a pleasing and exceptionally sweet taste. Yet let any disinterested judge, capable of discriminating tastes, assert if anything in this world is sweeter than the lips of a beloved wife!"]

Here (*a*) यदिहान्यत्स्वादु, &c. is not pleasing to the ear.

[*Page* 378.] Or again

"यं परिहरिउं तीरइ मणअंपि ण सुंदरत्तणगुणेण ।
अह णवर जस्स दोसो पडिवक्खेहिं पि पडिवण्णो" ॥

["These actions of Cupid's are such as are incapable of being abandoned, on account of their elegance and beauty; they are such that even those who think of their non-relinquishableness as a fault, cannot but accept it to be a true fact."]

Here, in the Gāthā metre, the close proximity of a स-syllable (two shorts followed by a long, as in हरिउम्) and a भ-syllable (a long followed by two shorts, as in तीरइ) is unpleasing to the ear, (and is so laid down in works on metre.)

(5b) (To exemplify that where there is no hiatus on the last letter of the foot—

(*a*) In the *Hariṇī* metre on the sixth letter of every foot there must be a cæsura, a rest. This rule is broken in the present instance in the fourth foot where the 6th letter, हा, is inseparably connected with the following word; and hence one cannot rest on it.

"विकसितसहकारतारहारिपरिमलगुञ्जितपुञ्जितद्विरेफः ।
नवकिसलयचारुचामरश्रीर्हरति मुनेरपि मानसं वसन्तः" ॥

["The season of spring captivates the heart of even an ascetic—the season having a collection of black bees humming in the deep and fascinating fragrance of the full-blown mango-blossom, and who enjoys the luxury of Chowries in the shape of beautiful fresh leaves of trees."]

Here (*a*) in the word हारि, the letter रि being short, makes the metre halt. The proper reading would have been "हारिप्रमुदित, &c."

Or again

[*Page* 380.] "अन्यास्ता गुणरत्नरोहणभुवो, धन्या मृदन्यैव सा,
सम्भाराः खलु ते ऽन्य एव, विधिना यैरेष सृष्टो युवा ।
श्रीमत्कान्तिजुषां द्विषां करतलात् स्त्रीणां नितम्बस्थलात्
दृष्टे यत्र पतन्ति मूढमनसामस्त्राणि वस्त्राणि च" ॥

["The mines producing those splendid jewels of qualities must have been quite different; lucky that clay; those implements too must have been uncommon, by which this young man was framed by Brahmā; since the weapons fall down from the hands of his bright and resplendent enemies; and the cloth slurs away from the loins of elegant and beautiful women,—both of whom lose their senses, (the former through awe and the latter through being captivated by his extreme beauty)."]

Here the fault lies in the shortness of च, °णिच which if changed into °ण्यपि, would be all right; since in that case पि, though it is in itself short, yet on account of its proximity to a double letter, it would attain to a certain length of accent, which would enable it to fulfil all necessary functions required of a long letter.

(*a*) Here as in the three preceding instances, the ground of faultiness lies in the slackness of construction. Though the accent on the last letter is laid down as optional and hence the metre is not prosodically lame, yet the short रि, cannot perform the functions of a long accent, as can the last letters of the foot of Vasanta-tilaka and Indravajrā; and as such the verse becomes unharmonious.

(5c) To exemplify the metre discordant with the Sentiment or *Rasa* depicted—

"हा नृप! हा बुध! हा कविबन्धो! विप्रसहस्रसमाश्रय देव!
मुग्धविदग्धसभान्तररत्न! क्वासि गतः क्व वयं च तवैते" ॥

["O King! O learned One! O friend of poets! Oh! the shelter of thousands of Brāhmanas! O Godlike One! The jewel of the assembly of handsome and clever people! Whereto have you departed! And where are we left, your own!"]

[*Page* 381.] This metre, the दोधक, proper for the Comic, is here improperly employed in connection with the Pathetic.

(6) To exemplify *Deficiency in word*—

"तथाभूतां दृष्ट्वा, &c."

(Vide *supra*, Chap. III. *Text*, page 70.)

[*Page* 382.] Here (1) an 'अस्माभिः' in connection with 'स्थितम्' and (2) an 'इत्थम्' before 'खिन्ने,' are necessary.

(7) To exemplify the *Redundant word*—

"स्फटिकाकृतिनिर्मलः प्रकामम् प्रतिसंक्रान्तनिशातशास्त्रतत्त्वः ।
अविरुद्धसमन्वितोक्तियुक्तिः प्रतिमल्लास्तमयोदयः स कोऽपि" ॥

["That king is clean (in heart) like the form of crystal, and has, in his heart, reflected all the abstruse principles of science; whose statements and reasonings are well-connected and not contradictory (to Science or Custom), and who brings about the adversity of his enemies."]

[*Page* 383.] Here (*a*) the word आकृति is redundant.

Or again,

"इदमनुचितमक्रमश्च पुंसां यदिह जरास्वपि मान्मथा विकाराः ।
यदपि च न कृतं नितम्बिनीनां स्तनपतनावधि जीवितं रतं वा" ॥

(*a*) Since the word स्फटिक by itself alone is enough to connote *clearness.*

["It is improper and against the natural course of events, that even old men should be affected by sexual desire; and also that the life or the enjoyment of women should not be made to end with the fall of their breasts."]

[*Page* 384.] Here कृतम् is redundant; and it also breaks the uniformity of construction with the first half. Thus if we read 'यदपि च न कुरङ्गलोचनानां' we shall require nothing else for the completion of the sense.

(8) To exemplify the *Repetition (a) of words*—

"अधिकरतलतल्पं कल्पितस्वापलीला-
परिमिलननिमीलत्पाण्डिमा गण्डपाली ।
सुतनु कथय कस्य व्यञ्जयत्यञ्जसैव
स्मरनरपतिलीलायौवराज्याभिषेकम्" ॥

["Thy cheeks appear with their paleness waning on account of the pressure caused by supporting them on the palms in sleep. O thou beautiful one! let me know soon of which young man does this signify the coronation, as the crown-prince of sportiveness of the king Cupid?"]

[*Page* 385.] Here (*b*) the word लीला, in the fourth foot, is needlessly repeated.

(9) To exemplify the *Receding (c)* or *falling off of Excellence*—

(*a*) Thus defined by the Com.—Repetition of words is that where a word precisely the same as previously used, is used again without any special purpose.

(*b*) As suggested by the Com., the better reading would be स्मरनरपतिलक्ष्मी. The ground of this being a fault is that it implies the poor a vocabulary of the poet and thus makes the feeling of the audience averse to him.

(*c*) In the example given the boar is described as destructive, the elephant the more so; and still more destructive is represented the wild buffalo. Such being the case, the proper method would have been to describe the lion as destroying all these and thus showing the excellence, rising gradually in every foot, to the very end of the Çloka. But this is not done. All the fierce destructiveness of the animals is toned down to the quiescent lyingof the lion, captivated by feminine fascinations.

[*Page* 386.] "कः कः कुत्र न घुर्घुरायितघुरीघोरो घुरेत्सूकरः
कः कः कं कमलाकरं विकमलं कर्तुं करी नोद्यतः ।
के के कानि वनान्यरण्यमहिषा नोन्मूलयेयुर्यतः
सिंहीस्नेहविलासबद्धवसतिः पञ्चाननो वर्तते" ॥

["Where will not the boar, fierce with his peculiar sound, make a terrible noise? Which lotus ponds will not the elephants try to render lotusless? Which forests will not the wild buffalo, uproot off?—(all this will be done),—because the lion lies captivated by the affection of the lioness!]

[*Page* 387.] (10) To exemplify the *Resumption (a)* of the *concluded*—

"क्रेङ्कारः स्मरकार्मुकस्य सुरतक्रीडापिकीनां रवः
झङ्कारो रतिमञ्जरीमधुलिहां लीलाचकोरीध्वनिः ।
तन्व्याः कञ्चुलिकापसारणभुजाक्षेपस्खलत्कङ्कण-
क्वाणः प्रेम तनोतु वो, नववयोलास्याय वेणुस्वनः" ॥

["May the tingling of the bangles fallen on account of the movements of the arms of the slender-bodied one caused by the removal of the bodice,—the tingling which is as it were, the twang of Cupid's bow, the singing of the cuckoo in the shape of dalliance, the humming of black bees in the blossom of love, and the sound of partridges in the shape of graceful sportings,—may all this expand your love! and also resembling the ring of a flute played to the dancing as it were of youth."]

(*a*) Thus explained by the *Laghu-Manjushā*—"The use of a further qualification after the construction (the relation of subject and verb) of the sentence has been fully comprehended;" and cf. the *Pradīpa*—"The direction of the attention, by means of further (qualifications) connected with it, to a subject, whose connection in the sentence has been fully comprehended."

The example given is thus shown by the *Kāvyapradipa* to come under the above category—"Here the sentence finishes at स्वः; but attention is again directed to it by the following qualification नववयो &c., which latter though a compatible qualification, is yet unnecessary, on account of the construction of the sentence having been completed at स्वः. Thus the ground of fault, in this, is merely the needlessness of the resumption, (here) in the shape of additional qualifications."

[*Page* 389.] (11) To exemplify the *Isolation* of an *Expressive word* of the first half, in the second—

"मसृणचरणपातं गम्यतां भूः सदर्भा
विरचय सिचयान्तम् मूर्ध्नि घर्मः कठोरः ।
तदिति जनकपुत्री लोचनैरश्रुपूर्णैः
पथि पथिकवधूभिर्वीक्षिता शिक्षिता च" ॥

[*Bālarāmāyaṇa*, Act VI.]

["'Walk slowly, as the ground has grass-sprouts; cover your head with the cloth, as the sun is strong,'—thus was the daughter of Janaka, on her way (to the forest), exhorted and looked upon with tearful eyes by the wives of travellers."]

(Here the word तत् occurring in the third foot, is one required in the first.)

[*Page* 390.] (12) To exemplify the (*a*) *Want* of an *Intended Connection*—

"येषां तास्त्रिदशेभदानसरितः पीताः प्रतापोष्मभिः
लीलापानभुवश्च नन्दनवनच्छायासु यैःकल्पिताः ।
येषां हुङ्कृतयः कृतामरपतिक्षोभाः क्षपाचारिणां,
किन्तैस्त्वत्परितोषकारि विहितं किंचित्प्रवादोचितम्" ॥

["What satisfactory deed describable in an assembly, has been done by those Rākshasas,—by the fire of whose glory was drunk off the musk-flow of the celestial elephant, by whom were established in the forest of Nandana sporting and drinking places, and whose slightest sound (*huṅ*) disturbed the king of the Gods.'"]

[*Page* 392.] (*b*) Here we have no knowledge of the noun

(*a*) This is four-fold—(i) Caused by the difference in case-endings; (ii) Due to the deficiency of certain words; (iii) Due to want of an indispensable connection or word; and (iv) Due to the absence of proper connection between the expressed and suggested meanings. These are respectively exemplified.

(*b*) The law here referred is laid down by Jaimini (*Mimānsāsūtra* Adhyāya III.) It means that the construction of a sentence is only possible on a relation of subserviency; it is not possible either between two subordinates or between two principals, since they are independent of each other. Now in the example, the connection

qualified (referred to) by यैः, since the connection with the meanings of the several यत् is forbidden by the law:—"Terms subordinate, being all equally (subordinate), standing in need of a principal (noun), their mutual connection cannot be."

(*a*) If we read नृपाचारिभिः we could get the necessary connection.

[*Page* 393.] Or again—

"त्वमेवंसौन्दर्या, स च रुचिरतायाः परिचितः,
कलानां सीमानं परमिह युवामेव भजथः।
अपि द्वन्द्वं दिष्ट्या तदिति सुभगे संवदति वाम्
अतः शेषं यत् स्याज्जितमिह तदानीं गुणितया" ॥

["You are so beautiful; he too is not unfamiliar to handsomeness; both of you have proficiency of the extremest degree in fine arts; thus fortunately your association is quite proper. If the issue were what it should be, then would the qualifications be glorified."]

Here we have no तत् with यत्, nor a यदा with तदानीम् (and as such we cannot have the intended connection). The proper reading would be "चेत्स्यात्."

[*Page* 395.] Or again—

"संग्रामाङ्गणमागतेन भवता चापे समारोपिते
देवाकर्णय येन येन सहसा यद्यत् समासादितम्।
कोदण्डेन शराः शरैररिशिरस्तेनापि भूमण्डलम्
तेन त्वम्भवता च कीर्तिरतुला कीर्त्या च लोकत्रयम्" ॥

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of यैः with नृपाचारिणां is intended; but this is not possible, as they have different case endings.

(*a*) In this case नृपाचारिभिः would be the directly qualified of तैः and this being so, every तत् must have every यत् in whatever case, as its qualification. The construction being somewhat like this:—तैः नृपाचारिभिः किं विहितम्, कथम्भूतैः नृपाचारिभिः?—येषाम्...पीताः, यैः...कल्पिताः, येषां...शोभाः &c. the latter, यत् &c. being mere qualifications of the नृपाचारी. This is not possible in the original reading, since in that case, there can be no direct connection between तैः and नृपाचारिणाम्, owing to the difference of case-terminations.

["O king! listen to what had recourse to what, on your twanging the bow in the battlefield,—the bow had recourse to the arrows; the arrows to the enemy's head, this to the ground, the earth again to you, you to fame, which lastly to the three worlds."]

[*Page* 396.] (*a*) Here, if we make the third and fourth feet the objectives to the verb 'listen,' then the proper form should be कोदण्डं शरान्; if on the other hand we make the meaning of the whole sentence, the objective, then the proper form would be कोदण्डः शराः. And further, neither do कोदण्ड &c. form part and parcel of the denotation of the यत्; nor are they its qualifying terms; nor, lastly, are there questions in the form—'by whom?' 'by whom?.'

(*a*) This is a knotty point and cannot be made very clear without freely drawing upon the Commentators. And from among these one can do nothing better than quote the Kāvyapradipa in full: "Here the connection intended is between the two halves of the Çloka; this is by no means possible: since the connection of meanings with that of sentence can be only in the following six ways:—(1) as a verb; (2) as one of the cases, (3) as a genitive; (4) as a qualifying term, (5) as a cause or reason, and (6) as an amplifying clause. Of these (1), (3), (5) and (6), and the qualifications of these, are not possible with regard to कोदण्ड &c. No cases are possible, save the nominative and the objective. Then since the meanings of words alone can be the objects of the verb 'to listen,' the form, in case of कोदण्ड &c. being objectives, would be कोदण्डं शरान्. If it be asserted that कोदण्ड &c. are objectives, not taken severally, but all conjoined, though themselves unconnected with one another, and hence the second case termination cannot apply to कोदण्ड &c. severally,—it is replied that in that case, the words being crude substantives, would take the form accordingly as कोदण्डः शराः &c. But, says the Purvapakshin, we can construe कोदण्ड as the nominatives and शराः &c. as the objectives, of the verb समासादन. It is replied—This cannot be: since in that case the construction would be शराः समासादितम्, an impossibility. Again continues the objector; but we can construe thus: 'येन यत्समासादितम्, कोदण्डेन शराः, तदाकर्णय &c.,"—it is replied, that in that case there appears a difference between the nominatives (signified by येन and कोदण्ड) and the objectives (यत् and शराः); and further the expectancy is not gratified ['there being no nouns mentioned, for which the यत् and येन would stand'—the Prabhā.] The Pūrvapakshin continues—We can make कोदण्ड &c., part and parcel of the meanings of येन &c., since these latter are capable of signifying the internally intended objects; and as such the connection of the यत् with verb being established, that of कोदण्ड &c. would be so also. To this it is replied—This cannot be: Since in that case the re-mention of कोदण्ड &c. would be a needless repe-

[*Page* 399.] Or again—

"चापाचार्यः &c." [*Text*, p. 363.]

Here the rediculo, intended to be applied to Paraçurāma, is understood as applying to the axe. If we read कृतवतः for कृतवता, then we get the desired connection.

[*Page* 400.] Or again—

"चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः
संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

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tition; hence there *is* a certain predicative distinction between यत् and कोदण्ड &c, and the construction must base itself somehow on this distinction. For the same reason is also set aside the view that कोदण्ड &c. are parts of the meaning of तत् which has to be supplied in the second half in accordance with the यत् of the first half. The objector continues—we can make कोदण्ड &c. merely qualifying adjuncts to the nominative and objective (signified by यत्). It is replied—Not so: for in that case the construction will have to be thus explained—कोदण्डेन येन शराः यत्समासादितम् तत् आकर्णय—and in this case the subjective nouns to which यत् and येन refer not being mentioned, the expectancy raised by यत् and येन remains ungratified; and further there would result a plurality of constructions in शराःयत् ['giving rising to different sentences and thus doing away with the very notion of the whole as a sentence'—Udyota.] For similar reasons, the view, that 'कोदण्ड &c. and शराः &c. are respectively the nominatives and objectives and येन and यत् &c. are the attributive adjuncts,' is also set aside, [in both cases the non-gratification of the expectancy raised by येन शरा यत् &c. and the anomalous constructionin शराः यत्, being exactly similar.] The objector continues—all right, granted that येन and यत् of themselves are not capable of construction; but we may make the following sentences कोदण्डेन शराः &c. the replies to the specific questions केन किम्? It is replied—This too is not possible, no such question being seen. If you assert that the question is assumed and thus gives occasion for the Figure 'Rejoinder,'—we reply that this cannot be: the assumption is unnecessary, since the mention of कोदण्ड is quite compatible after the declaration "येन यदासादितं तदाकर्णय &c.," (even without the question.) Now then, springs up the objector—where lies the fault if we construe as "कोदण्डेन शराः समासादिताः," transforming the singular number of the verb आसादितम्? It is replied—in that case we shall have a split of the sentence, giving rise to so many independent sentences, there being no connection between the two halves of the Çloka; and thus would result the Want of Intended Connection. [The Udyota proposes the reading—"सम्प्राप्ते परिपन्थियोधनिवहे साम्मुख्यमासादितम्"]

"कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलम्
राजन्योपनिमन्त्रणाय रसति स्फीतं हतो दुन्दुभिः" ॥

[*Vēṇisanhāra*, Act I.]

["We four are the sacrificial priests; the revered Krishṇa, the spiritual adviser; the king is initiated for the sacrifice of battle; and the wife is observing a penance; the Kurus are the sacrificial goats; the fruit of the sacrifice is the allayment of the pain caused by the molestation of the beloved; and this bugle is being so loudly sounded in order to invite the Kshatriyas to the sacrifice."]

Here the word अध्वर forming the member of a compound, becomes subservient,—and as such it is not construable with the other members of the sentence (*i. e.* ऋत्विजः &c.) as it should be.

[*Page* 402.] Or again

"जङ्घाकाण्डोरुनालो &c." [*Text*, p. 309.]

(*a*) Here, the निजतनु is understood to belong to the दयडपाद, instead of, as intended, to Bhavāni.

(13) To exemplify the *Omission* of a *Necessary Statement*:

"अपाकृतस्य चरितातिशयैश्च दृष्टै-
रत्यद्भुतैर्मम हृतस्य तथाऽपि नास्था ।
कोऽप्येष वीरशिशुकाकृतिरप्रमेय-
सौन्दर्यसारसमुदायमयः पदार्थः" ॥

[*Mahāvīracharita*, Act II.]

["I am captivated by the grand and marvellous deeds seen of this superhuman being (Rāma); yet I cannot believe (that he broke the bow.) (Because) this being (Rāma) appearing as a heroic boy, is made up of an immeasurable essence of beauty."]

Here, the amplifying predicate of अपहृतः must have been mentioned as अपहृतोऽस्मि. Since तथापि of the following sentence

(*a*) This is said in accordance with the law that such words as निज, स्व &c., refer to the principal substantive in the sentence; and in the present instance the principal noun is दयडपाद, since it is the nominative of the sentence.

does require an independent word (in the nominative case), in order to establish its own signification.

[*Page* 404.] Or again—

"एषो ऽहमद्रितनयामुखपद्मजन्मा
प्राप्तः सुरासुरमनोरथदूरवर्ती ।
स्वप्ने ऽनिरुद्धघटनाधिगताभिरूप-
लक्ष्मीफलामसुरराजसुतां विधाय" ॥ [*Ushāharaṇa.*]

["Here I am come after having made the daughter of the king of Rākshasas such as having the splendour of her beauty rendered fruitful by her connection in a dream, with Aniruddha,—I who am come in accordance with the word of Gaurī, and who am above the desires of Gods and Rākshasas."]

[*Page* 405.] Here what is to be said is that 'I am above *even* the desires, &c.' मनोरथानामपि दूरवर्त्ती (which the words fail to signify).

Or again—

"त्वयि निबद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः ।
कमपराधलवम्मम पश्यसि त्यजसि मानिनि दासजनं यतः" ॥
[*Vikramorvaçiya*, Act IV.]

["O thou self-respectful one! What trace of fault do you find in me that you give me up, your servant?—I who have my love fixed in you, and have spoken softly and affectionately, and whose mind is now tossed away, on account of this breach of love!"]

Here '*even* a trace of fault' अपराधस्य लवमपि—is what ought to have been said.

[*Page* 406.] (14) To exemplify *The Misplacement of Word*:—

"प्रियेण संग्रथ्य विपक्षसंनिधौ उपाहितां वक्षसि पीवरस्तने ।
स्रजं न काचिद्विजहौ जलाविलां वसन्ति हि प्रेम्णि गुणा न वस्तुषु" ॥
[*Kirātārjunīya*, Act VIII.]

["No woman ever gave up the garland—though dirtied with water—that had been knitted and placed on the developed breasts by the lover in presence of her rivals;—the quality lies in the love, and not in its tokens!"

(*a*) Here the proper form would have been काचिन्नविजहौ.

[*Page* 407.] Or again—

"लग्नः केलिकचग्रहश्लथजटालम्बेन निद्रान्तरे
मुद्राङ्कः शितिकन्धरेन्दुशकलेनान्तःकपोलस्थलम् ।
पार्वत्या नखलक्ष्मशङ्कितसखीनर्मस्मितह्रीतया
प्रोन्मृष्टः करपल्लवेन कुटिलाताम्रच्छविः पातु वः" ॥

["May the curved red mark made on Pārvati's cheek, by Çiva's moon-digit, in her sleep, resting on the knotted hair of Çiva caught hold of in dalliance, protect you!—the mark wiped off by Pārvatī, abashed by the smile of her companions, who suspected the mark to be of nails."

(*b*) Here कुटिलाताम्र must have been placed before नखलक्ष्म, &c.

[*Page* 409.] (15) To exemplify the *Misplaced Compound*—

"अद्यापि स्तनशैलदुर्गविषमे सीमन्तिनीनां हृदि
स्थातुं वाञ्छति मान एष धिगिति क्रोधादिवालोहितः ।
प्रोद्यद्दूरतरप्रसारितकरः कर्षत्यसौ तत्क्षणात्
फुल्लत्कैरवकोशनिस्सरदलिश्रेणीकृपाणं शशी" ॥

["'Even yet, this feeling of self-respect, wishes to stay in the hearts of women, fortified by the hill-like breasts, woe is to me!'—having said this and becoming reddened with rage, the moon, that very moment, having spread his hand (rays) far and wide, draws the sword, in the shape of the line of black bees, issuing forth from the blooming white lily."]

Here there are no compounds in the speech of an angry person, the moon, (as is proper); on the contrary, it is found in the assertion of the poet.

(*a*) Remarks the *Pradīpa*—Here the position of the negative is not very happy: ...Since the meaning of न काचिद्विजहौ *i. e.* not a few gave it up, implies that all gave it up.

(*b*) Since the fact of the mark being red and curved was the reason of its being mistaken for a nail-mark.

[*Page* 410.] (16) To exemplify the *Confused,*—*i. e.* where the words and phrases of one sentence are mixed up with another sentence—

"किमिति न पश्यसि कोपं पादगतं बहुगुणं गृहाणेमम् ।
ननु मुञ्च हृदयनाथं कण्ठे मनसस्तमोरूपम्" ॥

["What, do you not see the Lord of your heart, the receptacle of many qualities, fallen on your feet? Embrace him in his neck! And give up your anger resembling the Darkness of your heart."]

If it were a single sentence it would be क्लिष्ट (see *Text*, p. 318.), but here there are many sentences, the parts of one running into the others, and thus making the whole a confused mass.

(17) To exemplify the *Parenthetical*—*i. e.* when a whole sentence runs into another—

"परापकारनिरतैर्दुर्जनैस्सह संगतिः ।
'वदामि भवतस्तत्त्वं' न विधेया कदाचन" ॥

["Company of bad men, ever given to doing ill of others—I tell you the truth—is never to be kept."]

Here the third foot has run into the midst of another sentence.

Or again—

"लग्नं रागावृताङ्ग्या सुदृढमिह ययैवासियष्ट्याऽरिकण्ठे
मातङ्गानामपीहोपरि परपुरुषैर्या च दृष्टा पतन्ती ।
तत्सक्तोऽयं न किंचिद्गणयति-विदितं तेऽस्तु-तेनास्मि दत्ता
भृत्येभ्यः श्रीनियोगाद्गदितुमिव गतेत्यम्बुधिं यस्य कीर्तिः" ॥

["Whose fame repaired to the ocean carrying a message under the orders of Lakshmī, (the Goddess of wealth)—the message being in the form that—'O ocean! this sword (woman) corroded with blood (full of love) which fell on the heads of enemies, and which was seen by other people falling on elephants (repairing to Chaṇḍālas for dalliance),—being attached to this very sword

(woman) this king thinks of nothing else—be this known to you—and by him am I given away to servants.'"]

Here विदितं तेऽस्तु is unnecessarily inserted; and further, the implication (which is contrary to the praise of the King) that the Goddess of wealth will be disappearing from there is also hinted.

(18) "For the sound of मञ्जीर (anklet) the proper term is said to be रणित and the like (*jingling*, &c.); for that of birds, कूजित (*warbling*) &c.; for those proceeding at the time of dalliance स्तनित, मणित, &c. (Murmur, &c.); and that of clouds, गर्जित, and the like (thundering)."

These are the well-known forms; and the disregard of such accepted rules is *Disregard* of *Usage*—which to exemplify—

"महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरुतानुकारी मुहुः ।
रवः श्रवणभैरवः स्थगितरोदसीकन्दरः
कुतोऽद्य समरोदधेरयमभूतपूर्वः पुरः" ॥

[*Vēṇīsaṁhāra*, Act III.]

["Whence this unprecedented terrible sound of the ocean of battle, pervading the valley mediating between the earth and the sky (*i. e.* all space)—the sound imitating as it were the echo of the thunder of dense clouds moved to and fro by winds at the time of universal dissolution?"]

Here रव, applicable by usage to the sound of frogs, &c., is transferred to the 'lion-roar' (as the sound of battle is often described).

[*Page* 414.] (19) To exemplify *Violated Uniformity* of *Expression*—

"नाथे निशाया नियतेर्नियोगाद्
अस्तं गते हन्त निशाऽपि याता ।
कुलाङ्गनानां हि दशानुरूपं
नातः परं भद्रतरं समस्ति" ॥

["The Lord of Night having gone away in the natural course, Night too is gone! There is no better similarity of the condition of virtuous women of good family."]

(*a*) Here the uniformity of the root गम–is broken by the later use of या (in याता). The proper reading should be 'गता निशाऽपि.'

[*Page* 415.] Here it is objected that it has been laid down before that "one word should not be twice used," and this double use of words has been exemplified as faulty under 'Repetition of Words;' and as such how could one and the same root गम् be properly used twice? It is replied—The double use of a word is forbidden in all places except where precisely what has gone before is rementioned in what follows (that is to say in the present instance the action of *going*, spoken with regard to the night, is meant to be exactly the same as the *going* of the moon, in order to tally with the action of a virtuous woman; and as such the repetition of the root गम् would only add to its excellence). In fact in such cases it would have been faulty, if the same word (or its representative pronoun) were not used:

[*Page* 417.] In the following—

"उदेति सविता ताम्रस्ताम्र एवास्तमेति च ।
सम्पत्तौ च विपत्तौ च महतामेकरूपता" ॥

["The sun rises red and sets red too. So really great men remain unchanged in calamity as well as in prosperity."]—

if it were said "रक्त एवास्तमेति," then the clause, though similar in meaning, would appear as if conveying a different sense, and would thus hide from view the notion of *unchangeableness.*

Or again (to exemplify the *Violation* of *Uniformity* of *Affix*)—

(*a*) According to a law of Bhartrihari, no two words, however similar in meaning, can ever be identical in their signification. So here the root या would not signify the गमन, (following of the Lord), and without this the similarity with a virtuous woman would not be complete.

"यशो ऽधिगन्तुं सुखलिप्सया वा मनुष्यसंख्यामतिवर्तितुं वा ।
निरुत्सुकानामभियोगभाजां समुत्सुकेवाङ्कमुपैति सिद्धिः" ॥

[*Kirātārjunīya*, Canto III.]

["Those who exert themselves without anxiety, to outdo ordinary humanity, through desire for comfort, or in order to get renown,—to such men's laps success comes of its own accord, anxious as it were (of his company)."]

[*Page* 418.] Here we have the violation of the uniformity of affix (in सुखलिप्सया in the midst of others with infinitive affixes). The proper reading would be 'सुखमीहितुम्.'

"ते हिमालयमामन्त्र्य पुनः प्रेक्ष्य च शूलिनम् ।
सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः खमुद्ययुः" ॥

[*Kumārasambhava*, Canto VI.]

["They having consulted with Himālaya, went to Çiva and told him of the success of his purpose, and then having got his leave, they went to the ethereal regions."]

Here we have the violation of the uniformity of Pronouns. The proper form should have been 'अनेन विसृष्टाः.'

"महीभृतः पुत्रवतो ऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् ।
अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा" ॥

[*Kumārasambhava*, Canto I.]

["Though having sons, the mountain was never tired of looking at that child: Though the spring has quite an endless variety of flowers, yet the line of black bees is specially attached to the mango-blossom."]

(*a*) Here we have the violation of the uniformity of synonym. The proper reading would be महीभृतोऽपत्यवतो°.

Some however defend the Çloka by explaining the line thus—'though he had sons, his love for the daughter was great.'

(*a*) In the example of the flower cited in the Çloka, what is mentioned is the preference of one specific flower, the Manjari, among the flowers used generically; but in the first half पुत्र does not stand in the same relation of genus to अपत्य as does the 'flower' to 'Manjari.'

[*Page* 421.] "विपदोऽभिभवन्त्यविक्रमम् रहयत्यापदुपेतमायतिः ।
नियता लघुता निरायतेरगरीयान्न पदं नृपश्रियः" ॥

[*Kirātārjunīya*, Canto II.]

["Calamities always press upon the non-heroic; all futurity is barred for those fallen in calamity; disrespect is a certain lot of one devoid of future prospects; and the disrespected is not the proper receptable of kingly splendour."]

Here we have the violation of the uniformity of prefix (in विपत् and आपत्), as well as that of Synonymn (in लघु and अगरीयान्). The proper form should have been 'तदभिभवः कुरुते निरायतिम् । लघुतां भजते निरायतिः, लघुतावान्नपदं नृपश्रियः ।

[*Page* 422.] "काचित्कीर्णा रजोभिर्दिवमनुविदधौ मन्दवक्त्रेन्दुलक्ष्मीः
अश्रीकाः काश्चिदन्तर्दिश इव दधिरे दाहमुद्भ्रान्तसत्त्वाः ।
भ्रेमुर्वात्या इवान्याः प्रतिपदमपरा भूमिवत्कम्पमानाः
प्रस्थाने पार्थिवानामशिवमिति पुरो भावि नार्यः शशंसुः" ॥

["At the time of the king's departure, the town-women gave indications as it were of future calamity—some being in her courses, and having the beauty of her moonlike face dulled, appeared like the day (with a dusted atmosphere and a moon not very bright, an inauspicious sign); some appeared like the quarters, being devoid of all splendour, and having their minds unsettled owing to the fire of the pangs of separation (and the quarters looking dull and amazing all animals by their burning redness—another inauspicious mark); some again wandered like the winds, and others lastly, trembled like the earth (earthquake being another presage of calamity)."]

Here we have the violation of the uniformity of Number (in काचित् and काश्चित्). The proper reading would be 'काश्चित्कीर्णारजोभिर्दिवमनुविदधुर्मन्दवक्त्रेन्दुशोभाः निःश्रीकाः' and कम्पमाना should also be changed into कम्पमापुः (in order to keep the uniformity of the tense, all other verbs being in the Past Perfect).

[*Page* 423.] "गाहन्तामम्हिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितम्
छायाबद्धकदम्बकम् मृगकुलं रोमन्थमभ्यस्यताम् ।
विश्रब्धैः क्रियतां वराहपतिभिर्मुस्ताक्षतिः पल्वले
विश्रांतिं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः" ॥

[*Çakuntalā*, Act II.]

["Now let the wild buffaloes dangle in the small reservoirs of water frequently struck with their horns; let the deer too having collected under shade, practise ruminating; and let the boars fearlessly destroy the grass in the pools; and let this my bow with string slackened, rest!"]

Here we have the violation of the uniformity of Case-ending (in वराहपतिभिः when all other nouns have the nominative endings). The faultless reading would be "विश्रब्धा रचयन्तु शूकरवरा मुस्ताक्षतिम्."

[*Page* 424.] "अकलिततपस्तेजोवीर्यप्रथिम्नि यशोनिधा-
ववितथमदाध्माते रोषान्मुनावभिगच्छति ।
अभिनवधनुर्विद्यादर्पक्षमाय च कर्मणे
स्फुरति रभसात् पाणिः पादोपसंग्रहणाय च" ॥

[*Mahāvīracharita*, Act II.]

["On the arrival of this sage full of true and unpretended wrath, and great through his immense penance and heroism,—my arms suddenly throb for action becoming the fresh instructions in archery I have got, as well as for catching hold of his feet (in reverence)."]

Here we have violation of the uniformity of sequence. "For catching hold of the feet" must precede the (archery—action) [in order to be in orderly relation with the greatness of *penance* which is mentioned in the first foot, prior to *heroism*].

Similarly may other forms of *violation* of *uniformity* be followed.

[*Page* 425.] (20) To exemplify the *Absence of Order or Regularity* (*i. e.* Syntactic Irregularity)—

"द्वयं गतं सम्प्रति शोचनीयतां समागमप्रार्थनया कपालिनः ।
कला च सा चान्द्रमसी कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी" ॥

[*Vide* Text, p. 262.]

Here च should have directly followed after त्वम्.

[*Page* 426] Or again—

"शक्तिर्निस्त्रिंशजेयं तव भुजयुगले नाथ! दोषाकरश्री-
र्वक्त्रे, पार्श्वे तथैषा प्रतिवसति महाकुट्टनी खड्गयष्टिः ।
आज्ञेयं सर्वगा ते विलसति च पुरः, किम्मया वृद्धया ते,
प्रोच्येवेत्थं प्रकोपाच्छशिकरसितया तस्य कीर्त्या प्रयातम्" ॥

["'O Lord! you have in your arms (between your arms, in your embrace) this the strength of your sword (a prostitute); in your face you have the moon (a receptacle of blemishes); in your side also hangs this the sword, a mighty killer (a great go-between); this thy command all-pervading (going everywhere) appears before you;—so what need have you of me fully developed (grown old) that I am?'—having said this, as it were, his fame, clear as the moon-rays, went away, as if with rage."]

[*Page* 427.] Here इत्थम् ought to have preceded प्रोच्य. And similarly, in the Çloka लग्नं रागावृताङ्ग्या (*Text*, p. 411) there must be an इति before श्रीनियोगात्.

(21) To exemplify the *Undesirable or Distasteful*,—contradictory to the context—*second intention.*

"राममन्मथशरेण ताड़िता दुस्सहेन हृदये निशाचरी ।
गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा" ॥

[*Raghuvaṁça*, Canto XI.]

["The Rākshasī, being struck in her heart by the unbearable arrow of cupidlike Rāma, smeared all over, with sandal, as it were, by her stinking blood, repaired to the abode of the Lord of Life."]

[*Page* 428.] Here the second implication, that of a woman repairing to her lover—the Erotic *Rasa*—is not compatible with the predominating Abhorrent *Rasa*.

The author next mentions the Defects of Meaning, or the Ideal Defects.

Ideal Defects or Defects in Sense.

55—57.—A (faulty) sense is—(1) Irrelevant, (2) Obscure, (3) Contradictory or Inconsistent; (4) Tautophonous or Tautological; (5) Irregular in Order, (6) Vulgar, (7) Dubious, (8) Inconsectary or Inconsequential; (9) Opposed to Popular or otherwise Prevalent Ideas; (10) Opposed to Science, (11) Monotonous or Wanting in Variety, (12) Specified (where no specification is necessary), (13) Unspecified (where specification is needed), (14) Unrestricted (where restriction or limitation is necessary), (15) Limited or Restricted (where no limitation is necessary), (16) Incomplete, (17) Introduced in a Wrong Place, (18) of Heterogenous or Mismatched Associates, (19) of Disagreeable or Distasteful Implication, (20) of Improper Predicate (21) of Improper Attribute or Adjunct, (22) Resuming the Concluded, and (23) Indecorous.

[*Page* 429.] These are exemplified in order—

(1) The Irrelevant.

"अतिविततगगनसरणिप्रसरणपरिमुक्तविश्रमानन्दः।
मरुदुल्लासितसौरभकमलाकरहासकृद्रविर्जयति"॥

["Glorious is the sun, making to smile the lotus having its fragrance wafted by the breeze—the sun who has given up all pleasure of rest, on account of his travelling along the limitless ethereal path."]

Here the words अतिवितत, &c., even if left out, would not mar the sense of the Çloka, and hence are irrelevant, not inconsistent or repeated.

[*Page* 431.] "सदा मध्ये यासामियममृतनिस्यन्दमधुरा

(2) The Obscure.

सरस्वत्युद्दामा वहति बहुमार्गा परिमलम्।

प्रसादं ता एता घनपरिचिताः केन महताम् ।
महाकाव्यव्योम्नि स्फुरितमधुरा यान्तु रुचयः ” ॥

[" How can the works of a poet (the brightness of the sun), shining in the atmosphere of poetry (shining in the sky expanded like a great poem), manifesting variform sweetness (lovely on account of brightness), being acquainted with difficult poetry, (covered with clouds), how can such poetry be clear—the poetry (or the brightness of the sun) where in the mature (great) Goddess of Speech (River) of manifold ways and sweet owing to the flow of nectar, produces a splendid charm (bears clear water)?"]

[*Page* 432.] The sense in brief of the above is—The works of the poet wherein the Goddess of Speech traversing three ways —the soft, fanciful and medium—produces a charm, how can such poetry accustomed to hard poems, be appreciated like other minor poems? and again, how can the sunshine, wherein flows the three-wayed River Gangā, be lovely when covered with clouds?

(Here the double entendre of the Çloka is not easily comprehensible.)

(3) The Contradictory or Inconsistent.

“ जगति जयिनस्ते ते भावा नवेन्दुकलादयः
प्रकृतिमधुराः सन्त्येवान्ये मनो मदयन्ति ये ।
मम तु यदियं याता लोके विलोचनचन्द्रिका
नयनविषयं, जन्मन्येकः स एव महोत्सवः ” ॥

[*Mālatīmādhava*, Act I.]

[" There are in the world many glorious entities, such as the sheen of the new moon, &c., which are naturally lovely and ravish the heart. Yet to myself the fact of her becoming the moonshine of my eyes, was the one jubilant event in my life."]

[*Page* 433.] Here the very "moonshine" which is depreciatingly mentioned in the first half is mentioned as an exalting attribute in the latter portion,—in which fact lies the inconsistency.

(4) Tautology.

In "कृतमनुमतम् &c.," [*Text*, pp. 111—12] when he had already called "O. Arjuna! &c.," the repetition of the name in सन्नीमकिरीटिना &c., is tautological.

Or again—

"अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् ममपितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णालं सम्भ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्काम्
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः" ॥

[*Vēṇīsaṁhāra*, Act III.]

["My father, the preceptor of all the foremost of all archers, and acting like the submarine fire in the midst of the ocean of enemies pervaded by the flame of weapons,—this my father being the leader of the army, have done with this flurry. Karṇa! go to the affray! O Kripa and Kritavarman! give up hesitation. When my father helped by his bow enters the fray, whence the cause of fear?"]

[*Page* 435.] Here the fourth foot is an useless repetition.

(5) The Irregular,

"भूपालरत्न निर्दैन्यप्रदानप्रथितोत्सव ।
विश्राणय तुरङ्गम्मे मातङ्गं वा मदालसम्" ॥

["O gem of kings! who are jubilant over the gift of non-poverty, *i. e.* wealth! give me a horse, or an intoxicated elephant."]

Here the proper order should have been to mention 'elephant' first.

[*Page* 436.]

(6) The Vulgar.

"स्वपिति यावदयं निकटे जनः
स्वपिमि तावदहं किमपैति ते ।
तदयि साम्प्रतमाहर कूर्परं
त्वरितमूरुमुदञ्चय कुञ्चितम्" ॥

["As long as this person is sleeping here, I sleep, what harm accrues to you? So remove your hand and expand your thighs."]

The speaker, here, is vulgar (or inexpert).

[*Page* 437.] In "मात्सर्यमुत्सार्य, &c." [*Text*, p. 265] the sense is doubtful when the occasion of the speech is unknown. When, however, it is known, as spoken by either the Questistic or the Erotic man, then of course, the sense is ascertained.

(7) Dubious.

(8) Inconsequential. "गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयात्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥
[*Veṇīsaṃhāra*, Act III.]

["Oh! weapons, rest, now that I here lay you aside—you who, though inconsistent with his caste, were taken up by my father, fearing trouble; and through whose valour, nothing was left to be your mark, and now by whom you have been given up, not through fear, but through grief for his son!"]

[*Page* 438.] Here the reason for his own laying aside of weapons is not mentioned.

[*Page* 439.] "इदन्ते केनोक्तं कथय कमलातङ्कवदने
(9) Opposed to Popular Notions. यदेतस्मिन् हेम्नः कटकमिति धत्से खलु धियम् ।
इदं तद्दुःसाधाक्रमणपरमास्त्रं स्मृतिभुवा
तव प्रीत्या चक्रं करकमलमूले विनिहितम्" ॥

["O thou whose face abashes the lotus! who told you that this thy bangle is golden, which you believe? This is the disc of the God of Love placed, through his love for you, on your wrist,—the disc being the great weapon capable of captivating even the incaptivable."]

The disc of Cupid is not popularly known.

Or again—

"उपपरिसरं गोदावर्याः परित्यजताध्वगाः
सरणिमपरो मार्गस्तावद्भवद्भिरिहेक्ष्यताम् ।
इह हि विहितो रक्ताशोकः कयाऽपि हताशया
चरणनलिनन्यासोदञ्चन्नवाङ्कुरकञ्चुकः" ॥

["O travellers! give up the road that goes by the Godāvarī, look out for another road. For there the red Açoka has his fresh sprouts shooting forth, being operated upon by the lotus feet of some mischievous woman."]

It is a fact known to Poets that the Açoka blossoms—and not sprouts—by being touched by the woman's foot.

[*Page* 441.] In the following example—

"सुसितवसनालङ्कारायां कदाचन कौमुदी
महसि सुदृशि स्वैरं यान्त्यां गतो ऽस्तमभूद्विधुः ।
तदनु भवतः कीर्तिः केना ऽप्यगीयत येन सा
प्रियगृहमगान्मुक्ताशङ्का, क्वनासि शुभप्रदः" ॥

["On the occasion of a certain woman going slowly, dressed in white garments and ornaments, the moon disappeared; after that your fame was sung by some one, by means of which she fearlessly went to her lover's house—so, is there a place where you are not a source of comfort?"]—

Though the mention of the bright form of the shapeless Fame is against popular ideas, yet being quite conformable to the ideas of poets, it is not faulty.

(10) The Unscientific. "सदा स्नात्वा निशीथिन्यां सकलं वासरं बुधः ।
नानाविधानि शास्त्राणि व्याचष्टे च शृणोति च" ॥

["The learned man having bathed in the night explains and listens to various sciences throughout the day."]

Here, *bathing at night*, except on special occasions, such as the lunar eclipse, &c., is, against the Code of Duty.

"अनन्यसदृशं यस्य बलं बाह्वोः समीक्ष्यते ।
षाड्गुण्यानुसृतिस्तस्य सत्यं सा निष्प्रयोजना" ॥

["The force of whose arms is unmatched, to such a king the following of the sixfold policy, is truly superfluous."]

This is against the Code of Polity.

[*Page* 442.] "विधाय दूरे केयूरमनङ्गाङ्गणमङ्गना ।
बभार कान्तेन कृतां करजोल्लेखमालिकाम्" ॥

["The woman, the altar, as it were of Love, having removed her bracelet, bore the line of nail marks made by her lover."]

[*Page* 443.] The arm is not the proper place for nail marks, and hence this is opposed to the Erotic Science or Science of Love.

"अष्टाङ्गयोगपरिशीलनकीलनेन
दुःसाधसिद्धिसविधं विदधद्विदूरे ।
आसादयन्नभिमतामधुना विवेक-
ख्यातिं समाधिधनमौलिमणिर्विमुक्तः" ॥

["Having set aside the hard following of the eightfold Yoga, the crowngem of Yogis, got final emancipation, after having got at discriminative knowledge."]

The proper course, in accordance with the Yoga System, is (1) discriminative knowledge, then (2) the Samprajnyāta Yoga accompanied by a process of reasoning; (3) the Asamprajnyāta Yoga based on the Purusha alone, and then (4) Final Emancipation; and the mention of such emancipation as following directly after mere discriminative knowledge is against Yoga doctrines.

Similarly, opposition to other sciences may be exemplified.

(11) The Monotonous and Wanting in Variety.

[*Page* 444.] "प्राप्ताः श्रियः सकलकामदुघास्ततः किम्
दत्तम्पदं शिरसि विद्विषतां ततः किम् ।
सन्तर्पिताः प्रणयिनो विभवैस्ततः किम्
कल्पं स्थितं तनुभृतां तनुभिस्ततः किम्" ॥

["All-affording wealth has been attained—what then? The foot was placed on the enemy's head—what then? Friends were satisfied with wealth—what then? The body of men lasted for a Kalpa—what then?"]

Here the frequent repetition of 'what then?' is Monotonous. A similar monotony is avoided in the following:—

"यदि दहत्यनलोऽत्र किमद्भुतम्
यदि च गौरवमद्रिषु किन्ततः ।
लवणमम्बु सदैव महोदधेः
प्रकृतिरेव सतामविषादिता" ॥

["What is the wonder if fire burns? If mountains are proud (heavy)—what then? The water of the sea is always salty. To great ones contentment naturally belongs."]

(12) The Unspecified Specifiable. "यत्रानुल्लिखितार्थमेव निखिलं निर्माणमेतद्विधे: उत्कर्षप्रतियोगिकल्पनमपि न्यक्कारकोटि: परा। याता: प्राणभृताम्मनोरथगतीरुल्लंघ्य यत्सम्पद: तस्याभासमणीकृताश्मसु मणेरश्मत्वमेवोचितम्"॥

["Owing to which the whole creation of Brahmā becomes purposeless; to whom the mention of excellences would only be an extreme degree of insult—and whose plentiful richness exceeds all bound of men's desires; this Chintāmani when among the stones, made gemlike by itself, must be called a stone only."]

(*a*) Here, the last foot must have been specified and the reading should have been कायमात्र, &c.

[*Page* 447.] "वक्त्राम्भोजं सरस्वत्यधिवसति सदा शोण एवाधरस्ते" &c.

(13) The Specified Unspecifiable.

["The river Saraswatī (Goddess of learning) resides permanently in your lotus-like mouth; your lips are Çona itself (red); your right arm reminding one of the valour of Kākutstha is the ocean itself; these rivers (thy arms) never leave your side; and your inside being the Mānasa lake (your heart being clean), wherefore your thirst?"]

(*b*) Here the specification in शोण एव is not proper.

(14) The Unrestricted Restrictible. "श्यामां श्यामलिमानमानयत भो: सान्द्रैर्मसीकूर्चकै: &c. येन द्रष्टुमहं शमे दशदिशस्तद्रुक्मुद्राङ्किता" ॥

[*Biddhaçālabhanjikā*, Act III.]

(*a*) See *Pradīpa*—"Specification would imply the lowness of the other gems, as being caused by none else but the Chintāmani, which implication is not possible without the specification,—nay, unspecification lowers the Chintāmani itself and brings it down to the level of the common gems."

(*b*) Since the use of एव excludes the existence of all other water-reservoirs.

["Oh ¡ make the night black with ink dust ! apply or use some incantations or other means to take away the splendour of the white lotus ! Smash the moon to pieces on a piece of stone ! So that I might be able to see the ten sides stamped with her face."]

(*a*) Here the 'night' must have been particularised as the 'moonlit nights.'

(15) The Limited Unrestrictible. "कल्लोलवेल्लितदृषत्परुषप्रहारैः
रत्नान्यमूनि मकरालय मा ऽवमंस्थाः ।
किं कौस्तुभेन विहितो भवतो न नाम
याच्ञाप्रसारितकरः पुरुषोत्तमो ऽपि" ॥

["O thou receptacle of crocodiles, do not disrespect these gems by hitting them with stones moved to and fro by the waves. For, was not even Nārāyaṇa made your beggar, owing to Kaustubha."]

[*Page* 450.] Here the proper reading (*b*) should have been "एकेन किं न, &c.," thus referring to 'gems' *in general.*

(16) Incomplete. "अर्थित्वे प्रकटीकृते ऽपि न फलप्राप्तिः प्रभोः प्रत्युत
द्रुह्यन् दाशरथिर्विरुद्धचरितो युक्तस्तया कन्यया ।
उत्कर्षं च परस्य मानयशसो विस्रंसनं चात्मनः
स्त्रीरत्नं च जगत्पतिर्दशमुखो देवः कथम्मृष्यते" ॥

[*Mahāvīracharita*, Act II.]

["O Lord, even on exhibiting beggarliness, the desired object has not been obtained,—nay to her has been joined the son of Daçaratha, your enemy, who hates you. How can you, the ten-faced Lord of the world, bear this, and the excess of an enemy's pride and fame and the derogation of your own? and this the gem of women!"]

(*a*) *Pradīpa.*—"Since the other kind of nights—the dark ones—being naturally dark, do not need any further darkening."

(*b*) *Pradīpa.*—For as the passage stands, the impropriety of disrespect towards gems in general, is not shown by mentioning merely Kaustubha a particular gem, as having done the ocean an important service.

Here the sentence requires (*a*)—'the giving up of the gem of woman'—to complete its sense. Nor is it proper to construe स्त्रीरत्न, &c. with परस्य.

[*Page* 452.] "आज्ञा शक्रशिखामणिप्रणयिनी शास्त्राणि चक्षुर्नवम्
भक्तिर्भूतपतौ पिनाकिनि पदं लङ्केति दिव्या पुरी ।
उत्पत्तिर्द्रुहिणान्वये च तदहो नेदृग्वरो लभ्यते
स्याच्चेदेष न रावणः, क्व नु पुनः सर्वत्र सर्वे गुणाः" ॥

(17) Introduction in a wrong place.

[*Bālarāmāyana*, Act I.]

["His commands borne by Indra on his head! the sciences his fresh eyes! His devotion to Çiva! Laṅkā his beautiful residence! His birth too in the family of Brahmā! Oh a similar bridegroom could not be found! Had he not been Rāvaṇa (the terrifying)! But where do all excellences reside?"]

[*Page* 453.] (*b*) Here the sentence must have been completed at रावणः

(18) Heterogenous or Mismatched Associates.

"श्रुतेन बुद्धिर्व्यसनेन मूर्खता
मदेन नारी सलिलेन निम्नगा ।
निशा शशाङ्केन धृतिः समाधिना
नयेन चालङ्क्रियते नरेन्द्रता" ॥

["The intellect is ornamented by science; foolishness by frivolity; woman by lasciviousness (or pride); river by water; the night by the moon; equanimity by meditation; and kingliness by policy."]

[*Page* 454.] Here the associating of such excellent subjects as 'science,' &c., with the degrading ones 'foolishness,' &c., is an extremely improper and heterogenous match.

(*a*) *Pradīpa.*—Since there cannot be anger on the 'gem of women,' but on the 'relinquishing' of her......It cannot construed with परस्य, since this term has its sense completed in the third foot and requires nothing more for its completion.

(*b*) *Pradīpa.*—Since the meaning desired to be conveyed in the abandoning of the idea of marrying Sītā to Rāvaṇa on the ground of his being a source of terror to the world. And this sense is fully completed at रावण; in fact the following sentence perverts the desired meaning.

(19) Of Disagreeable second Entendre.

In "लग्नंरागावृताङ्ग्या" [*Text*, p. 411] a sense—that the Goddess of wealth will disappear thence—is implied by विदितं तेऽस्तु.

(20) The Improper Predication.

"प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
मकेशवमपाण्डवम् भुवनमद्य निःसोमकम् ।
इयम्परिसमाप्यते रणकथा ऽद्य दोःशालिनाम्
अपैतु रिपुकाननातिगुरुरद्य भारो भुवः" ॥

[*Vēṇīsaṁhāra*, Act III.]

["To-night you will sleep so soundly, as to be awakened with eulogistic songs with some effort. The world will be without Krishṇa, Pāṇḍavas and the Panchālās; thus to-day will be finished the talk of battle of Kshatriyas; be the earth to-day rid of the weight of the forest of our enemies."]

Here the proper predicate (necessary for the gratification of the expectancy raised) should be 'प्रयत्नेन बोध्यसे.'

[*Page* 456]. Or again—

"वाताहारतया जगद्विषधरैराश्वास्य निःशेषितम्
ते ग्रस्ताः पुनरभ्रतोयकणिकातीव्रव्रतैर्बर्हिभिः ।
ते ऽपि क्रूरचमूरुचर्मवसनैर्नीताः क्षयं लुब्धकैः
दम्भस्य स्फुरितं विदन्नपि जनो जाल्मो गुणानीहते" ॥

["The earth was emptied by the snakes, having won confidence by means of their show of living on pure air; these snakes too were devoured by the peacocks undergoing the penance of drinking only of a drop of rain; these peacocks again in their turn were killed by the fowlers wearing deer-skins; even knowing all these results of religious hypocrisy and roguery, men accept these as excellences."]

(*a*) Here the order of the 'living on air' &c., must be changed.

(*a*) In order to have them in gradually rising order of the hardness of the penance each was undergoing.

[*Page* 457]. "अरे रामाहस्ताभरण भसलश्रेणिशरण
स्मरक्रीडाव्रीडाशमन विरहिप्राणदमन।
सरोहंसोत्तंस प्रचलदल नीलोत्पल सखे
सखेदोऽहम् मोहं श्लथय कथय क्वेन्दुवदना" ॥

(21) Improper Attribute or Adjunct.

["O thou, the ornament of woman's hands! shelter of black bees! destroyer of shame in dalliance of love! O suppressor of lives of (persons) separated (from their beloved)! ornament of the chief of lakes! thou whose leaves are moving! O blue lotus! My friend! I am dejected! remove my delusion! and say where is the moon-faced one!"]

(*a*) Here the adjunct 'suppressor of the lives of separated persons' should not have been said,

[*Page* 458]. In "लग्नं रागावृताङ्ग्या &c." [*Text*, p. 411] the sense having been once concluded with विदितं तेऽस्तु is again resumed.

(22) Resuming the Concluded,

(23) The Indecorous, "हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरैषिणः।
यथाऽस्य जायते पातो न तथा पुनरुन्नतिः" ॥

[The fall of an evil person, always vain, and trying to kill others and always giving to finding faults, is such that he can never rise again.]"

In this, the implication to the male organ is hinted.

[*Page* 459]. In the above examples where only one fault has been shown, there exist other faults also, but these were not mentioned as not being germane to the occasion.

58 (*contd.*) In such words as 'कर्णावतंस (ear-ring on the ear'), the mention of the word 'कर्ण' (ear) is for denoting *proximity*, &c.

Exceptions to the aforesaid.

The word अवतंस itself signifies an 'ear-ring'; and then the addition of a further 'ear' simply denotes the position of the ear-ring on the ear (worn on the ear). *e. g.*

(*a*) *Pradipa.*—Since an object which was the destroyer of the lives of separated lovers, could not possibly tell of the whereabouts of his beloved and thus save his life?

[*Page* 460]. "अस्याः कर्णावतंसेन जितं सर्वं विभूषणम् ।
तथैव शोभतेऽत्यर्थमस्याः श्रवणकुण्डलम् ॥
अपूर्वमधुरामोदप्रमोदितदिशस्ततः ।
आययुर्भृङ्गमुखराःशिरःशेखरशालिनः" ॥

["By the *ear-ring on her ear*, all other ornaments have been subjugated; and similarly does shine the *kundala in her ear*."]

[The men rendering all the sides fragrant with perfumes and (as such) having the black-bee humming about them, came, with *head-ornaments on their head*."]

Here the words कर्ण, श्रवण and शिरः denote the position of the ornaments when worn.

[*Page* 461]. "विदीर्णाभिमुखारातिकराले संगरान्तरे ।
धनुर्ज्याकिणचिह्नेन दोष्णा विस्फुरितं तव" ॥

["Throbbing was thy arm, toughened by the marks made by the *bowstring on the bow* and terrible through rending the opponents, in the intervals of battle."]

Here the word 'धनुः' connotes the bowstring as applied to the bow. Elsewhere, as in the following:—

"ज्याबन्धनिष्पन्दभुजेन यस्य विनिश्वसद्वक्त्रपरम्परेण ।
कारागृहे निर्जितवासवेन लङ्केश्वरेणोषितमाप्रसादात्" ॥

["In whose (Kārtavīrya's) prison lived till his propitiation—the Lord of Lankā, the subduer of Indra, having his arms rendered motionless on being bound with the bowstring, with his series of mouths panting."]

Here we have the word ज्या by itself (since here the string without the bow is meant.)

"प्राणेश्वरपरिष्वङ्गविभ्रमप्रतिपत्तिभिः ।
मुक्ताहारेण लसता हसतीव स्तनद्वयम्" ॥

["The pearl-necklace accompanied with the consciousness of the gracefulness of the woman on the embrace of the Lord of her life, appears as if it were the smile of the breasts."]

[*Page* 462]. Here the word 'pearl' is mentioned, in order to denote the fact of the necklace being unmixed with other gems (*i. e.* made exclusively of pearls).

"सौन्दर्यसम्पत् तारुण्यं यस्यास्ते ते च विभ्रमाः ।
षट्पदान् पुष्पमालेव कान् नाकर्षति सा सखि" ॥

["That richness of beauty, youth, and those elegant graces! whom does she not attract, like a flower garland attracting the black-bees"?]

Here the word 'flower' connotes 'beautiful and fragrant flowers; since mere 'garland' (माला) without any prefix, is enough for denoting a 'flower-garland.'

58 (*concld.*) These (the above) are defended *on the ground* of usage.

Reason for the above Exception.

We could not use जघनकाञ्ची, as we do कर्णावतंस.

[*Page* 463]. In such instances as :—

"जगाद मधुरां वाचं विशदाक्षरशालिनीम्"

["Uttered sweet and clear words."],—

Inasmuch as we could get exactly the same qualificatory meaning by making मधुर &c. adverbial adjuncts,—it would not be proper to assert with regard to the above *that* "sometimes words are to be used in order to admit of qualifications to meanings, though these might have been fully comprehended beforehand."—(*Vāmana.*) (*a*)

The rule just quoted, however, applies to the following :—

"चरणत्रपरित्राणरहिताभ्यामपि द्रुतम् ।
पादाभ्यां दूरमध्वानं व्रजन्नेष न खिद्यते" ॥

["Though walking swiftly with feet without shoes, over a great distance, he is not tired."]

(Where the adjective compound 'चरण, &c.' is not capable of being made an adverbial adjunct.)

(*a*) Vāmana has said that in the example quoted, though the meaning of 'Vāk' is already implied in "Jagāda," yet the use of "Vāk" becomes necessary for the purpose of enabling the use of such adjuncts as "Madhurām, &c. This is not proper, because "Madhuram &c., could as reasonably have been used as adverbial adjuncts to the verb "Jagāda."

59. (*contd.*) [*Page* 465]. In cases where the meaning is well-known, Inconsequentiality [vide *Text*, pp. 437-38] is not a fault.

The second Exception.

As for example :—

" चन्द्रं गता पद्मगुणान्न भुंक्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयाम्प्रीतिमवाप लक्ष्मीः " ॥

["Located in the moon the fickle one (Lakshmi) (grace, beauty) enjoys not the qualities of the lotus; and she enjoys not the splendour of the moon, when located in the lotus. Having got at Pārvati's face, however, she obtained the loveliness of both."]

Here the nocturnal contraction of the lotus and the diurnal dimness of the moon,—both being too well-known, the statement 'enjoys not' requires no statement of reasons.

59 (*contd.*) All (cease to be so) when they occur in imitation.

Third Exception.

Of '*all*' *i. e.* of all the faults, *unmelodiousness*, &c.

To exemplify—

[*Page* 466.] (*a*) " मृगचक्षुषमद्राक्षमित्यादि कथयत्ययम् ।
पश्यैष च गवित्याह सुत्रामाणं यजेति च " ॥

["He says 'I saw a fawn-eyed one;' he said 'see the cow' and 'offer sacrifice to Indra."]

59 (*concld.*) In accordance with the speciality of the speaker, &c., sometimes even faults become excellences; and sometimes they are neither.

Fourth Exception.

Sometimes faults also become excellences through the speciality of the speaker, the described, the suggested, the expressed or denoted, and occasion, &c.; and sometimes the fault is neither a fault nor an excellence, *e. g.* when a grammarian is either the speaker or the described, and when the Furious, &c., are the *Rasas* to be suggested, *Harshness* becomes an excellence.

(*a*) °मद्राक्षम् is *unmelodious* in the Erotic; mere गा without any termination is a *grammatical anomaly*; 'sutrama' in the sense of Indra is *non-usage*.

Examples in order—

"दीधीङ्वेवीङ्समः कश्चिद्गुणवृद्ध्योरभाजनम् ।
क्विप्प्रत्ययनिभः कश्चिद्यत्र संनिहिते न ते" ॥

["Some men are non-receptacles of excellence and progress (the grammatical *guṇa* and *vṛiddhi*) like the root दीधीङ् and वेवीङ्; some again are like the affix क्विप् never admitting of excellence (गुण) even near them."]

(Here the speaker is a grammarian.)

and "यदा त्वामहमद्राक्षम् पदविद्याविशारदम् ।
उपाध्यायं तदाऽस्मार्षं समस्प्राक्षं च सम्मदम्" ॥

["When I saw you, well-versed in grammatical knowledge, I remembered my teacher and became elated with joy."]

(Here the grammarian is described.)

[*Page* 468]. "अन्त्रप्रोतबृहत्कपालनलकक्रूरक्वणत्कङ्कण-
प्रायप्रेङ्खितभूरिभूषणरवैराघोषयन्त्यम्बरम् ।
पीतच्छर्दितरक्तकर्दमघनप्राग्भारघोरोल्लसद्-
व्यालोलस्तनभारभैरववपुर्दर्पोद्धतं धावति" ॥

["See how proudly she advances, filling the atmosphere with the jingling of her dangling ornaments consisting of scales and thigh-bones knitted together in the entrails,—and her body looking terrible owing to be moving breasts appearing in her front covered with the mudlike blood which she had first drunk and then vomitted."]

(Here we have the Abhorrent *Rasa* depicted and as such long and harsh-sounding compounds are not out of place.)

[*Page* 469]. To exemplify non-faultiness arising from the speciality of the *described*,—

"मातङ्गाः किमु वल्गितैः किमफलैराडम्बरैर्जम्बुकाः
सारङ्गा महिषा मदं व्रजत किं, शून्येषु शूरा न के ।
कोपाटोपसमुद्भटोत्कटसटाकोटेरिभारेः पुरः
सिन्धुध्वानिनि हुङ्कृते स्फुरति यत् तद्गर्जितं गर्जितम्" ॥

["O elephants—what of thy cries! and O jackals! what of these useless struttings! O deer and buffalos! wherefore is your pride? Who is not brave in solitude? Roaring would be real roaring, when in the presence of the ocean-like sound of the lion, having his mains flurred through wrath."]

Here a 'lion' being the object described, the harshness of the words is not faulty.

To exemplify non-faultiness arising from the speciality of the *occasion*—

"रक्ताशोक कृशोदरी क्व नु गता त्यक्त्वानुरक्तं जनं
नो दृष्टेति मुधैव चालयसि किं वातावधूतं शिरः ।
उत्कण्ठाघटमानषट्पदघटासंघट्टदष्टच्छद-
स्तत्पादाहतिमन्तरेण भवतः पुष्पोद्गमोऽयं कुतः" ॥

[*Vikramorvaçīya*, Act IV.]

["O red Açoka! where has the slender-waisted one gone leaving her loving person? Why do you deceitfully move your wind-blown heads, as if denying your having seen her? But without the touch of her feet, whence are these your blossoms, having their leaves cut by the swarm of blackbees collected through anxiety?"]

Here since the speech belongs to one angered at the shaking of the head, therefore Harshness is not faulty.

Where there is no *Rasa*, the faults cease to be either faults or excellences—*e. g.*

[*Page* 471]. "शीर्णघ्राणाङ्घ्रिपाणीन् व्रणिभिरपघनैर्घर्घराव्यक्तघोषान्
दीर्घाघ्रातानघौघैः पुनरपि घटयत्येक उल्लाघयन् यः ।
घर्मांशोस्तस्य वोऽन्तर्द्विगुणघनघृणानिघ्ननिर्विघ्नवृत्तेर्द-
त्तार्घाः सिद्धसंघैर्विदधतु घृणयः शीघ्रमंहोविघातम्" ॥

["May these solar rays, to whom are offered libations by the great Rishis, remove the throng of your sins—the sun who has his action impeded owing to his extreme kindness, and who resets up the bodies of lepers after having cured them of their diseases,

the lepers having, through their sins, their nose, hands and legs torn asunder, their bodies full of ulcers, and hence having their voice indistinctly gurgling"]

(This is non-unctional, since importance is attached to mere alliteration, and not to the heroic kindness of the sun.)

[*Page* 472]. To exemplify the 'non-used' and 'suppressed meaning' as not faulty in *Çlesha* (Double Entendre.)

"येन ध्वस्तमनोभवेन बलिजित् कायः पुरास्त्रीकृतो
यश्चोद्वृत्तभुजङ्गहारवलयो गङ्गां च योऽधारयत् ।
यस्याहुः शशिमच्छिरोहर इति स्तुत्यं च नामामराः
पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदो माधवः" ॥

["May the all-giver husband of Lakshmī protect you,—Krishṇa who has destroyed Sakata, being unborn who subjugated Bāli, He who assumed a female form, the subduer of the proud serpent (the Kāliya), the substrate of sounds, the supporter of the mountain and the earth, whose eulogised name the Devas assert to be the head-cutter of the troubler of the moon (Rāhu) and who made the abode of the Yādavas,"—

This with reference to Krishṇa; when applied to Çiva, the translation would be,—

"May the husband of Umā ever protect you,—He the destroyer of the mindborn, who turned into an arrow the body of the subjugator of Bali, who has for his necklace and bangles the big serpents, who bears the Gangā, having the moon on his forehead, whose eulogised name given by the Gods, is Hara, the destroyer of Andhaka."]

[*Page* 474]. The 'indecorous' sometimes becomes an excellence; as in conversations concerning dalliance; as is laid down by the Science of Love—"The secret objects are to be concealed by means of words with double meaning,—" *e. g.*

"करिहस्तेन सम्बाधे प्रविश्यान्तर्विलोडिते ।
उपसर्पन् ध्वजः पुंसः साधनान्तर्विराजते" ॥

and also in Quietestic conversations,—*e. g.*

"उत्तानोच्छूनमण्डूकपाटितोदरसन्निभे ।
क्लेदिनि स्त्रीव्रणे सक्तिरक्रिमेः कस्य जायते" ॥

and in

"निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः" ॥

[*Veṇīsaṁhāra*].

[May the sons of Pandu together with Krishṇa be happy, having the fire of enemity extinguished by the death of enemies. And let the Kauravas with their followers, rest (die) having ruled over the attached universe (covering the earth with blood) and having their quarrels stopped (having their bodies cut)."]

This is a presage of future calamity (to the enemy of the hero; and as such is an excellence, and not a defect.)

[*Page* 476]. The "ambiguous" also becomes sometimes an excellence—by having its connotation restricted, through the speciality of the person addressed; and ending in connotation of disguised eulogy,—*e. g.*

"पृथुकार्तस्वरपात्रं भूषितनिःशेषपरिजनं देव ।
विलसत्करेणुगहनं सम्प्रति सममावयोः सदनम्" ॥

["O Lord! at present the houses of both of us are similar—yours being full of large golden pots (and mine full of the troublous shriekings of children), with all the servants ornamented (with inmates lying on the ground), and teeming with great elephants (covered with mouse-dust)."]

[*Page* 477]. When the speaker and the person addressed are both learned men, then 'incomprehensibility' becomes an excellence,—*e. g.*

(*a*) "आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोद्रेका द्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तम्मोहान्धः कथमयममुं वेत्ति देवम्पुराणम्" ॥

[*Vēṇīsaṁhāra*, Act I.]

["How can this (Duryodhana) blinded with delusion, know the eternal God whom only those perceive who, fixed in goodness, have outgrown the qualities of Darkness and Foulness; and who have their knot of Darkness cut by the flow of knowledge, given to pure unqualified Yoga, rejoicing in (contemplation of) the soul."]

[*Page* 478]. In Solliloquy also ('incomprehensibility' is an excellence),—*e.g.*

"षड्धिकदशनाडीचक्रमध्यास्थितात्मा
हृदि विनिहितरूपः सिद्धिदस्तद्विदां यः ।
अविचलितमनोभिः साधकैर्मृग्यमाणः
स जयति परिणद्धः शक्तिभिः शक्तिनाथः" ॥

[*Mālatīmādhava*, Act V.]

["Glorious is the Lord of the Female Deity, Çiva, possessed of manifold potentiality, having His self located within the circle of the sixteenfold artery (Maṇipura); and who has His form in the heart, the Giver of success to those knowing it (His form),—Çiva who is looked for by devotees with steady minds."]

[*Page* 479]. The 'vulgar' becomes an excellence when spoken by the lower class of people,—*e. g.*

"फुल्लुक्करं कलमकूरणिहं वहन्ति
जे सिन्धुवारविडवा मह वल्लहा दे ।
जे गालिदस्स महिसीदहिणो सरिच्छा
दे किं च मुद्धविअइल्लपसूणपुञ्जा" ॥

Karpūramañjarī.]

(*a*) The Yoga technicalities used here cease to be faults, the speaker and the addressed both being learned men—Bhīmasēna and Sahadēva—and as such, there being little chance of incomprehensibility.

["Those Sindhuvāra trees are dear to me which bear fruits like rice; as also are those blooming and resembling the squeezed buffalo curd."]

[*Page* 480]. Here the words कलमभक्त, माहिषीदधि &c., though vulgar, yet, being spoken by the clown, (they cease to be faults).

The 'deficiency of word' is sometimes is an excellence,—*e. g.*

"गाढालिङ्गनवामनीकृतकुचप्रोद्भूतरोमोद्गमा
सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्नितम्बाम्बरा ।
मा मा मानद मा ऽति मामलमिति क्षामाक्षरोल्लापिनी
सुप्ता किं नु मृता नु किं मनसि मे लीना विलीना नु किम्" ॥

[*Amarūçataka.*]

["Having her breasts dwarfed by firm embrace, and covered with horripilation all over, her beautiful loin-cloth beaming with the intensity of deep affection, uttering broken words—'Do not, O, do not! Lord! not much! ah me! enough!' (I know not if) she is asleep, or dead, or entered into my heart, has become assimilated therewith?"]

(Here the broken unfinished sentences add a peculiar charm, in as much they show the intensity of the emotion).

At times again ('deficiency of words') is neither a fault nor an excellence,—*e. g.*

"तिष्ठेत्कोपवशात् प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमगोचरं नयनयोर्यातेति कोऽयं विधिः" ॥

[*Vikramorvaçīya*, Act IV.]

["May she be sitting hidden, on account of anger; she angers not long! Might she have flown to the heavens! Her heart was affectionate towards me! Even demons could not wrench her from near me,—and yet she now has ceased to be an object of my vision—what a process of Fate"]

Here, after विहिता, there must have been 'नैतद्यतः' ('it is not so, since'); and since the absence thereof does not lend any additional charm to the meaning, this deficiency cannot be said to be an excellence; and again since the latter sentence (दीर्घं नत्रा कुप्यति) contradicts the preceding one (and thus gives the proper sense), it cannot be said to be a fault.

[*Page* 482]. The 'redundant word' is sometimes an excellence,—*e. g.*

"यद्वञ्चनाहितमतिर्बहु चाटुगर्भं
कार्योन्मुखः खलजनः कृतकं ब्रवीति ।
तत्साधवो न न विदन्ति विदन्ति किन्तु
कर्तुं वृथा प्रणयमस्य न पारयन्ति" ॥

["The deceitful and cunning way in which evil men tell lies in business,—that these the good men do not know is not (a fact); they do know, even then they are unable to frustrate their (show of) attachment."]

Here the repetition of विदन्ति excludes others from knowing, (and as such ceases to be a fault), or again

"वद वद, &c."

["'Say, say, if the enemy has been subdued'—'he was not killed, saying *I am yours, yours*, most curiously did he weep! ah! on the death of his son.'"]

(*a*) Here, since the speaker is possessed with Joy, Fear, &c. (Wonder and Dejection), the repetitions are not faulty.

'Repetition of words' is sometimes an excellence—when occurring in (1) Lātānuprāsa, (2) where the expressed meaning is transferred to another, and (3) where the predicate (of the preceding sentence) is described (as the subject in the following). Examples in order:—

"सितकरकररुचिरविभा विभाकराकार धरणिधर कीर्तिः ।
पौरुषकमलाकमला सा ऽपि तवैवास्ति नान्यस्य" ॥

(*a*) The first foot expresses joy; the second, fear; 3rd, wonder; 4th, dejection The *Pradīpa* quotes.—"In wonder, dejection, humility, emphatic assertion; as also in reconciliation and joy, a word or sentence is repeated."

["O Lord of the Earth! having a form like the moon! like moon's lovely sheen is thy fame! Thine alone too is the prosperity attending upon valour."

(Here we have Alliteration.)

[*Page* 484]. "ताला जअंति गुणाः जाला दे सहिअएहिँ घेप्पन्ति ।
रविकिरणाणुग्गहिआइँ होन्ति कमलाइँ कमलाइँ" ॥

["Excellences appear when appreciated by really appreciating men! Lotuses become lotus only when favoured by the sun's rays."]

(Here the second 'lotus' connotes, "the full-blown fragrant, lovely lotus;" and as such we have the expressed meaning transferred.

"जितेन्द्रियत्वं विनयस्य कारणं गुणप्रकर्षो विनयादवाप्यते ।
गुणप्रकर्षेण जनोऽनुरज्यते जनानुरागप्रभवा हि सम्पदः" ॥

["Subjugation of senses is a means to humility; by humility is excellence of qualities obtained; through excellences people become attached; and prosperity attends on the attachment of people."]

(In the first sentence 'humility' is predicated as being caused by the subjugation of the senses; and this very 'humility' is, in the following sentence, spoken of as a subject; and so on, thus forming a *Mālālankāra*.

[*Page* 485]. 'Receding of excellences' is sometimes an excellence; as in प्रागप्राप्त, &c. (p. 370 *Text*), (where the pacific tone of the last foot has been shown to be only proper as being uttered in reference to the Guru.)

The 'resumption of the concluded' is sometimes neither an excellence nor a fault,—where the resumption is not made simply to admit of more qualifications, but where it forms an independent sentence by itself; as येनानेन &c. in प्रागप्राप्त &c. (p. 370 *Text*).

'Misplaced compound' is sometimes an excellence,—as in रक्ताशोक &c. (pp. 469—70 *Text*) (where the long compounds in the erotic, are justified by the wrath implied in the second foot).

[*Page* 487]. The 'Parenthetical' (is an excellence at times), *e.g.*

"हुमि अवहत्थिअरेहो णिरंकुसो अह विवेअरहिओवि ।
सिविणेवि तुमम्मि पुणो पत्तिहि भत्तिं ण पसुमरामि" ॥

("Though devoid of a fixed decorum of behaviour, unrestrained and indiscreet, yet I do not even dream, believe me! of disobeying you."]

Here 'प्रतीहि' is inserted in order to confirm the belief.

[*Page* 488]. Similarly others may be described in accordance with their various exemplifications.

Defects of the *Rasa*.

60—62. (1) The mention by their names, of the *Rasa*, and the Accessory and Permanent Sentiments, (2) Far-fetched Signification of the Ensuant and Excitant Sentiments; (3) the Admission of Conflicting Concomitants; (4) Repeated Heightening; (5) Unseasonable Introduction; (6) Unseasonable Interruption; (7) Excessive Expansion of the Subordinate Element, (8) Overlooking of the Powerful Element, (9) Perversion of Characters, (10) Celebration of an Unimportant Object, and such-like others are the blemishes accruing to the *Rasa*.

[*Page* 489]. To exemplify the 'mention by names' of the Accessories.—

"सव्रीड़ा दयितानने सकरुणा मातङ्गचर्माम्बरे
सत्रासा भुजगे सविस्मयरसा चन्द्रेऽमृतस्यन्दिनि ।
सेर्ष्या जह्नुसुतावलोकनविधौ दीना कपालोदरे
पार्वत्या नवसङ्गमप्रणयिनी दृष्टिः शिवायास्तु वः" ॥

["May the eyes of Gaurī, affectionate on the first meeting, protect you—eyes ashamed when turned to her beloved's face; imbued with pathos, when to the dress of elephant-hide; afraid of the serpents; wondering on the nectar-dropping moon; looking enviously at the Gangā; and humiliated at the begging-bowl."]

(*a*) Here the mention of the names व्रीडा, &c.

The proper reading would be

"व्यानम्रा दयितानने मुकुलिता मातङ्गचर्माम्बरे
सोत्कम्पा भुजगे निमेषरहिता चन्द्रेऽमृतस्यन्दिनि ।
मीलद्भ्रूः सुरसिन्धुदर्शनविधौ म्लाना कपालोदरे-"

[*Page* 491.] (2) The mention of the *Rasas*, either by their generic name as रस, or specifically as शृङ्गार, &c.

To exemplify respectively—

"तामनङ्गजयमङ्गलश्रियम् किञ्चिदुच्चभुजमूललोकिताम् ।
नेत्रयोः कृतवतोऽस्य गोचरे कोऽप्यजायत रसो निरन्तरः" ॥

["Having seen her—the very prosperity (embodied) as it were of Cupid's auspicious victory, having the root of her arms slightly rising,—a peculiar uninterrupted *Rasa* (emotion) was produced."]

Here the word रस is not rightly used.

"आलोक्य कोमलकपोलतलाभिषिक्त-
व्यक्तानुरागसुभगामभिराममूर्तिम् ।
पश्यैष बाल्यमतिवृत्य विवर्तमानः
शृङ्गारसीमनि तरङ्गितमातनोति" ॥

["See how this young man, just passed boyhood, behaves, striking like waves as it were on the Erotic bunt,—having seen her, of handsome form, looking beautiful owing to the affectionate blush on her tender cheeks."]

Here we have the "Erotic" mentioned by name.

[*Page* 492]. To exemplify ('the mention by name') of the Permanent Sentiments—

"सम्प्रहारे प्रहरणैः प्रहाराणाम् परस्परम् ।
ठणत्कारैः श्रुतिगतैरुत्साहस्तस्य कोऽप्यभूत" ॥

(*a*) The *Pradipa*.—"Here व्रीड़ा, &c., are mentioned by name. The *Rasa* is not properly sensed when the accessories are named; it is rightly sensed only when these are lightly suggested by their ensuants. Hence the ground of faultiness is the non-productivity of the sensing of the *Rasa*."

["A peculiar energy came to him on hearing the sound of the clashing of weapons in battle."]

Here we have the mention of उत्साह.

(*a*) To exemplify 'Far-fetched Signification of the Excitant and Ensuants.'

"कर्पूरधूलिधवलद्युतिपूरधौतदिङ्मण्डले शिशिररोचिषि तस्य यूनः ।
लीलाशिरोंऽशुकनिवेशविशेषक्लृप्तिव्यक्तस्तनोन्नतिरभूच्चयनावनौ सा ॥

["On the atmosphere being washed by the camphor-like brightness of the cool-rayed moon, she having her breasts peeping through the sportive position of the head-covering, became an object of vision to the young man."]

Here the substantial and enhancing excitants, capable of the Erotic, (*b*) do not clearly signify the ensuants; and in this lies its far-fetchedness.

To exemplify the 'Far-fetched Implication of Ensuants'—

[*Page* 493]. "परिहरति रतिम्मतिं लुनीते
स्खलति भृशम् परिवर्तते च भूयः ।
इति बत विषमा दशाऽस्य देहम्
परिभवति प्रसभं किमत्र कुर्मः" ॥

["He shuns pleasure, loses consciousness, frequently tumbles and rolls. Thus ah! a hard condition violently attacks his body. What should we do (How can we help it)?"]

[*Page* 494]. Here the ensuants mentioned, the 'shuning of pleasure,' &c., is the Pathetic, &c. also; hence the idea of the excitant in the shape of a woman, requires an effort to be got at.

(*a*) By 'far-fetchedness' of the signification of the excitants and emotions, i[s] meant the delay in the manifestation of the excitants, &c., caused by their compre[-] hension depending on other Çlokas.

(*b*) The non-excitement of the emotions of the young man, if he were not a sentimental youth, is quite possible even in presence of such exciting agencies as the moon, &c.; consequently before comprehending the ensuant mentioned here, to be of the Erotic, we must first of all assume the sentimentality of the youth; and then we would get at the true significance of the ensuant.

To exemplify the 'Admission of Conflicting Excitant and Accessory'—

"प्रसादे वर्तस्व प्रकटय मुदं सन्त्यज रुषम्
प्रिये शुष्यन्त्यङ्गान्यमृतमिव ते सिञ्चतु वचः।
निधानं सौख्यानां क्षणमभिमुखं स्थापय मुखं
न मुग्धे प्रत्येतुं प्रभवति गतः कालहरिणः" ॥

["Be propitiated, O my Love! exhibit a gaiety, give up anger. Let thy nectar-like voice water my withering body. Keep your face, the very receptacle of felicity, before mine for a moment. O lovely damsel! past opportunities never come again."]

Here we have got an *excitant*—the mention of the impermanence of sensuous pleasures,—and an accessory—self-disparagement;—both of which are concomitants of the *Quietistic Rasa,* which is quite the contrary of the Erotic, which is meant to be described in the Çloka quoted.

To exemplify the Conflicting Ensuant,—

"णिहुअरमणम्मि लोअणपहम्मि पडिए गुरुअणमज्झम्मि।
सअलपरिहारहिअआ वणगमणं एव्व महइ वहू" ॥

["Her sight having fallen on her paramour, while she was among her superiors, she at once wishes to repair to the forest, having her heart away from all household duties."]

Here, the renunciation (of all household duties) and repairance to the forest are ensuants of the Quietistic. If, however, it be explained as that she wishes to repair to the forest and there meet him, on pretence of fetching fuels, &c., then there is no fault.

(*a*) As an example of "frequent heightening," we haveRati's lamentations in the *Kumāra-Saṁbhava.*

[*Page* 496]. "Unseasonable introduction" is exemplified in the *Vēṇīsaṁhāra,* where on the occasion of the death of inumerable heroes, we meet with a description of the erotic with reference to Duryodhana in the company of Bhānumati.

(*a*) Explained as 'resuming after interruptions.'

As an example of the "unseasonable Interruption or Cessation," we have, in the *Mahāviracharita*, Rāma saying 'I go to remove the Kankana' at a time when the heroism of both Rāma and Bhārgava have been raised to the highest pitch.

[*Page* 497]. As an example of "expansion, *i. e.* profuse description of the subordinate element," we have, that of Hayagríva in the *Hayagríva-vadha*.

As an instance of the "Neglect of the Principal Element," we have in the Fourth Act of *Ratnāvalī*, the overlooking of Sāgarikā on the arrival of Vābhravya.

Characters are firstly *divine*, *non-divine* (human) and humo-divine. These again are—*firm* and *temperate*, *firm* and *haughty*, *firm* and *gay*, and *firm* and *mild*. These four have for their predominating elements the *Rasas*, Heroic, Furious, Erotic, and Quietistic, respectively. These again are subdivided into *Best*, *Medium* and *Worst*. Then Love, Laugh, Grief and Wonder, are applicable to the *divine* characters, as to the *best human*. But Love, in the shape of erotic enjoyment, is not to be described with regard to the Best Divine,—this description being as improper as the erotic delineation of the company of one's parents.

In "क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति ।
तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषम्मदनं चकार" ॥

[*Kumārasambhava*, Canto III.]

["By the time that the words of the Gods 'give up wrath, O Lord,' are uttered, the fire, produced of Hara's third eye, reduced Madana to ashes."]

We have wrath, manifested in the curving of the brows, &c., producing its effect immediately. The delineation of such wrath, —as also of such superhuman feats of energy as *walking over the three worlds* and *jumping over the ocean and the like*,—is proper only in the case of a Divine Character. In the *non-divine* or *human*, only so much should be described as is known to be reasonably a fact, or can be attributed to humanity.

If more than this is described, the delineation appears false on the very face of it; and as such does not develop into an exhortation in the form that one should behave like the hero, not like the anti-hero!

Both of the above may be delineated in the *humo-divine.* The delineation perverting these properities with regard to the Divine, &c., as also to the, *firm, temperate, &c.,* is what is meant by the "perversion of characters."

The following forms of address are proper—तत्र भवन् (Honoured Sir!) and भगवन् (Revered Sir!) to be used by the 'Best,' and never by the Lowest, and then too with reference to Rishis, not kings; भट्टारक (Lord, Protector) to be used, never by the Best, with reference to kings. Non-adherence to these rules would also lead to the fault of "perversion of characters." Similarly, dress, action, &c., are to be described in such a way as to be in keeping with Place, Time, Age, Caste, &c.

As an example of the "celebration of an unimportant object," *i. e.* that which does not help the development of the *Rasa,* we have the mention of kings praising the description of the spring, made by the Bard, neglecting those made by himself or by the heroine.

"*Such—like others*"—*e. g.* the anger of the hero on being kicked by the heroine, &c.

The author of the Dhwani has said—

"There is no other cause of the breach or interruption of *Rasa*, save impropriety; the secret of *Rasa* is, simply, propriety of delineation."

[*Page* 501]. The above cease to be faults in some instances. And this is now shown.

Exception to the above.

63 (*contd.*) (*a*) Sometimes the mention by name of the accessory is no fault.

(*a*) *i. e.* When the ensuant is not peculiar to itself, but equally attributable to others as well.

e. g. "औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया
तैस्तैर्बन्धुवधूजनस्य वचनैर्नीता ऽभिमुख्यम् पुनः" ॥
दृष्ट्वाऽग्रे वरमात्तसाध्वसरसा गौरी नवे सङ्गमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तुवः" ॥

[*Ratnāvalī*, Act I.]

["Hastening through anxiety, turned aside through natural modesty, made face to face by the exhortations of the female friends; and showing some fear, on seeing her husband, may Gauri on the occasion of her first meeting, embraced by smiling Çiva, ordain your prosperity!"]

Here the mere mention of the ensuant, Haste, &c. (*a*) could not give the sense given by the mention of the names of Anxiety, &c.

For the same reason also in दूरादुत्सुकम् &c. [*Text*, p. 98] उत्सुक is named because the implication thereof could not be got at by the mere mention of its ensuant, *hasty departure;* though that of Modesty, Love, &c. is got at by means of the mention of their respective ensuants: *viz.* "turning aside" &c.

63 (*concld.*) The mention of conflicting accessories, &c. (accessories conflicting with the predominating sentiment) as suppressed, is an excellence.

The negative mention is not a great fault; on the other hand, it tends only to develop the predominating *Rasa,—e. g.* क्वाकार्यम्, &c. (*Text*, p. 135); where the accessories Reasoning &c. are made to end in *painful reflection,*—and as such only tend to develop the predominating sentiment.

In पाण्डु क्षामं वदनं हृदयं सरसं तवालसं च वपुः ।
आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ॥

(*a*) The accessory Anxiety has got no peculiar ensuant exclusively of its own, by which it could be implied; Hastiness &c. mentioned here are not peculiar to it; since they may be consequent upon superior's commands, &c.

["O friend! thy face is pale and lean, heart full of substance (sentiment), and thy body languid,—all these are symptoms of kshetriya-roga (an incurable disease)."]—*paleness &c.* are common to (the Erotic and the Pathetic); and as such there (*a*) is no contradiction.

"सत्यम्मनोरमा रामाः सत्यं रम्या विभूतयः ।
किन्तु मत्ताङ्गनापाङ्गभङ्गलोलं हि जीवितम्" ॥

["Women are really heart-ravishing; riches too are really pleasing; but life itself is unsteady as the (amorous) glances of an intoxicated woman."]

Here the first-half is mentioned "as suppressed" in the latter half. The glances are known to be fickler than life; still the similarity (of life) with the *glance*, only (*b*) strengthens the Quietistic Sentiment. We have here no idea of the Erotic, (*c*) since its accompaniments are absent. Neither can the first-half be said to have been said in order to (*d*) attract the attention of the student or listener, (as declared by Vāmana),—there being no close contiguity between the Erotic and the Quietistic; nor can it be said to have been introduced for adding charm to the poetry (Vāmana's second alternative); for this could have been (better) done by means of any other *Rasa* or by mere alliteration.

Laws governing the admixture of *Rasas*.

64 [*Page* 506]. *Rasas* contradicting each other in co-location, must be attributed to (distributed among) different substrata; and those contradicting each other when in close contiguity, must be mediated by another *Rasa*.

(*a*) "Paleness &c. are ensuants of sickness; and as such they are proper for the Pathetic; and thus though in conflict with the Privative-Erotic, yet being imposed upon it and thus becoming its part and parcel, it is not a fault." So the author of the Dhwani. But this is not true: since the ensuants mentioned being common to both *Rasas*, they cannot be said to be in conflict.

(*b*) The sense being—Life is as unsteady as the glances; and the unsteadiness of life leads to the consciousness of the uselessness of the glances, &c.

(*c*) Since the glances here are not mentioned as caused by love &c., but only as supplying an instance of unsteadiness.

(*d*) The two *Rasas*—the Erotic and the Quietistic—being contradictory to each other, can never be in close contiguity; and as such no idea of the Quietistic can follow from that of the Erotic.

The Heroic and the Terrific being contradictory when in one substrata, must be distributed between the hero and his enemy. And the Erotic and the Quietistic contradicting each other when in close contiguity, a third *Rasa* must be introduced between them. As in the Nāgānanda [Act I.] the Erotic towards Malayavatī is attributed to the quietistic Jīmūtavāhana, through the Marvellous, expressed in "what a song! what a music!" Not only in a poetical work, but in a single sentence also, the contradiction between sentiments is removed by an intermediate sentiment; *e. g.*—

"The heroic men, lying on magnificent beds in the flying cars, having their breasts perfumed by the dust of the fresh Pārijātā garlands, embraced by celestial females, and fanned by Kalpalatā-cloth, fragrant and wet;—these heroes saw their bodies fallen on the ground, pointed at by the celestial females wondering at it,—the bodies covered with dust, being embraced, as it were, by jackals, and fanned as it were by the flapping wings of the carnivorous birds dripping in blood."

Here between the Abhorrent and the Erotic, is mediated the Heroic.

65 [*Page* 509]. Of two sentiments, though contradictory,—(1) if one is remembered together with the other, (2) and if it is mentioned as of equal force with the other, (3) and if both are spoken of as subservient to a third,—in these three cases ("contradictory sentiments") is no fault.

In अयं स रशनोत्कर्षी &c. (*Text*, p. 220) the speech of Bhūriçravas' wife on seeing his arms when he lay dead in the battle-field,—the remembrance of its former state, though it is a part (the ensuant) of the Erotic, yet here it only tends to strengthen the Pathetic.

"The teeth-marks and the nail-tearings, made in your horripilating body, by the blood-thirsty (affectionate) lioness (woman) were looked at by Rishis even, with covetting eyes."

Here, the meaning is that the nail-marks on the body of Buddha looked as charming as those on that of a man (enjoying woman's company). Or that as an outside erotic man enviously observes other's nail-marks, so did the Rishis longingly observe these,—in this lies the 'equality.'

[*Page* 511.] "The terrified wives of your enemies appear as if again going through the marriage ceremonies—catching hold of their husband's hands and going round the fire, sprinkling on the grassy ground the blood from the fingers of their feet, and as such appearing as if dropping the alakta paintings; and having their faces washed with tears."

[*Page* 512.] Here in this clever assertion, love for the king is shown; and to this sentiment, both the Erotic and the Quietistic are subservient, and as such, there is no contradiction; as in,—

"Rich men make a fun of the beggars, captivated by expectation, directing them 'come,' 'go,' 'fall,' 'get up,' 'speak,' 'be silent,' &c."

There is no contradiction between 'come and go, &c.,' since they are all subordinated to 'making fun.'

(So in the preceding example, though the Pathetic and the Erotic are opposed to each other, yet as both of them tend to strengthen the love for the king, therefore they do not contradict each other).

"May the fire of Çiva's arrows protect you—the fire appearing as a faulty lover, being thrown on touching the hand, struck on catching hold of the cloth, set aside on catching the locks, and not observed through flurry, when fallen on the foot, and disregarded on embrace, by the women of the Three Cities, with their lotus eyes full of tears." [*Amarūçataka*].

[*Page* 514.] Here the Pathetic is made subservient to the heroism of Çiva; and to this Pathetic again, the Erotic is subordinated; still since this latter rests in the Pathetic, therefore it becomes only a part of it. Or, again, the principal meaning, the description of Çiva, may be said to be perfected by the Pathetic,

strengthened by the Erotic in the form that 'the fire of the arrow did as an Erotic man had done.'

And it has been said—

(*a*) "A quality approaches the principal subject, after having purified, or strengthened itself; and it is only then that it does good to the subject."

[*Page* 516.] (*b*) There can be no contradiction of *Rasa* as described before in Chapter IV., by another *Rasa;* nor can there be a relation of subserviency between *Rasas;* hence in the preceding Kārikās by "*Rasa*" is meant the Permanent Sentiment.

Thus ends Chapter VII. of *Kāvya-prakāça* wherein are described the Defects of Poetry.

(*a*) *Pradīpa:* "It cannot be urged that the subordinate of the subordinate (the Erotic which is the subordinate of the Pathetic which is subordinate to the peculiar power of Çiva) is incapable of being the subordinate. Because the final subordinate adds to the effect of the second subservient (here, the Pathetic), and as such is said to be the subordinate thereof.

(*b*) Because *Rasa* has been described as being such as doing away with all other cognition.

CHAPTER VIII.
OF EXCELLENCES.

Having described the Defects the author next speaks of the difference between Excellences and Figures of Speech.

Definition of Excellence.

66. The properties of the principal *Rasa* that—like heroismof the soul—tend to its *excellence*, and have (*a*) permanent existence, are Excellences.

As heroisin, &c., belong to the soul, not to the body; so *sweetness*, &c., are properties of the *Rasa*, and not of the letters.

[*Page* 519.] Sometimes, however, from observing a greatness of form or appearance capable of heroism, it is said 'his appearance is heroic;' and so elsewhere by seeing only a big form, really devoid of heroism, the qualification 'heroic' is employed; and similarly a poor form, really heroic, is put down as non-heroic. As there are such mistaken notions, so in the same manner, the application of the qualification 'sweet,' &c. to soft letters—as "kusumākara," and the like—implying sweet *Rasas*, &c., gives rise to such usages—devoid of the real comprehension of the bounds of *Rasa*—as the application of the epithet 'sweet' to letters, through mere softness, even though they do not tend to any sweet *Rasa*; and similarly the epithet 'non-sweet' is applied to letters only through harshness, though they directly tend to sweet *Rasas*. Thus "sweetness," &c., are properties of the *Rasa* manifested through the letters, and are not located in these latter. The suggestiveness of these (letters) will be spoken of later on.

Figure defined.

67. Those (properties), which at times add to the excellence of the existing *Rasa*, through its members or parts (word and meaning)—as the necklace, &c. (of the soul)—are the Figures of Speech: Simile, Alliteration and the rest.

(*a*) *i. e.* not capable of existence without *Rasa*; and when in company with *Rasa*, always helping it.

Those that add to the excellence of the principal existing *Rasa*, through the speciality (or specific excellence) of the members in the shape of the expresser (word) and the expressed (meaning), are (called) Figures or Ornaments, just as the necklace adds to the excellence of the soul through the adornment of the special bodily members, neck, &c. In the absence of any *Rasa*, these end in mere fanciful (or melodious) sentences; and sometimes, they do not add to the excellence of *Rasas*, (even though these latter exist).

[*Page* 522.] Respective examples:—

"अपसारय घनसारं, कुरु हारं दूर एव किं कमलैः ।
अलमलमालि मृणालैरिति वदति दिवानिशम् बाला" ॥

["'Remove the camphor! keep the garland at a distance! what (is the food of) these lotuses! enough! enough of the lotus-stalk! my friend,'—thus does the girl speak day and night."]

Here Alliteration adds to the excellence of the *Rasa* (Privative Erotic) through (*a*) Words.

"The galling intense passion of the heart freely circulates like poison, burns like smokeless fire blown (by the wind), afflicts every part of the body like high fever; hence father is not able to protect me, nor mother, not yourself." [*Mālatīmādhava*, Act II.]

Here the Figure (Simile) adds to the excellence of the *Rasa* (the Erotic), through Meaning.

[*Page* 524.] "चित्ते विहट्टदि ण टुट्टदि सा गुणेसुं
सेज्जासु लोट्टदि विसट्टदि दिम्मुहेसुं ।
बोलम्मि वट्टदि पवट्टदि कव्वबन्धे
धाणे ण तुट्टदि चिरं तरुणी तरट्टी ॥

["The young woman acts with sense, is not devoid of excellences, moves to and fro on the bed, moves about on all sides, talks freely, engages in poetical composition, for a long time she does not break her contemplation (of you.")

(*a*) The alliteration of र helping the Privative Erotic.

Here merely Words (are adorned by Words).

Page 525.] "The sun having gone and the lotus having closed herself up through anger, the blackbees humming, and seeing crane there with his beloved, the separated Chakravāka neither relished nor gave up the lotus fibre, which (thus) acted as a bar to the departing life (breath.")

Here, by the Simile, the Meaning (the barring of the departure of life) alone is adorned, and not the *Rasa.*

The fibre under the circumstances should not have been able to keep back life, and as such the Simile ("as a bar") only tends to mar the principal meaning—(the *Rasa,* Privative Erotic).

[*Page* 527.] The above constitutes the difference between Excellences and Figures of Speech.

Some people hold that "in the case of the soul, the difference between Quality and Ornament may be based on the fact that *heroism* (a quality) is related (to the soul) by the relation of *inherence,* whereas the *necklace* (an ornament) is related by that of mere *conjunction.* But in the case of excellence (of Poetry) and Figure of Speech (there can be no such difference); inasmuch as both of these—Excellences in the shape of *Ephuism, Florridity,* and the like, and Figures in the shape of *Simile, Alliteration,* &c.—reside in Poetry in the relation of *inherence.* Hence the assertion of any such difference between them is only in accordance with the maxim of the 'line of sheep.'"

[*Page* 528.] Again, it is said (by Vāmana) that Excellences are such properties as are the means to the poetical charm (which constitutes the very poetry); and Figures, on the other hand, are means to the further heightening of the charm. This is not proper. Because we ask—Is it the coexistence of all the excellences, or that of some of them only, that constitutes Poetry?

If the former, then how can Gaudī and Pānchālī—both devoid of all excellence—be called forms of Poetry ? If (the existence of) only a few (of the excellences constitute poetry) then, in the

following,—where the excellences, florridity &c., exist—would also be called Poetry, (a)—

“ अद्रावत्र प्रज्वलत्यग्निरुच्चैः ।
प्राज्यः प्रोद्यन्नुल्लसत्येषधूमः ” ॥

[In this hill burns fire; since thence rises great smoke.]

(Now the author attacks Vāmana's definition of Figure.) In such instances as—

“This beautiful woman (embodies) the acquisition of heaven in this (human) form; the loveliness of her lips despises the nectar,—”

The Figures Viçēshokti and Vyatirēka, even in the absence of any excellence, lead to the application of the name of “Poetry.”

[*Page* 530.] The Author next states the various forms of Excellences—

The Three Forms of Excellence.

68. Sweetness, Ephuism (or florridity) and Lucidity (or Simplicity)—these three only, and not ten, (are the forms of Excellence).

[*Page* 531.] The respective definitions of these are now stated—

(1) Sweetness defined.

68. Sweetness is a source of delectability (or agreeableness), the means of the mollification or softening (of the heart) in the Erotic.

In the Erotic, i. e. in the Enjoyment-Erotic.

‘*Mollification*’—*i. e.* melting or dissolving as it were. Melodiousness (said to be the differentia of sweetness by Bhāskara) subsists in Florridity and Lucidity as well.

69. In the Pathetic, Privative-Erotic and the Quietistic, it (Sweetness) is respectively (b) excessive.

Owing to excessive mollification.

(a) [And this is not proper; because it is a mere statement of a syllogistic form of reasoning.]

(b) In the Pathetic and Private Erotic it occurs pure and simple, whereas in the Quietistic it may appear mixed with Florridity.

69. Florridity or Ephuism is the source of the lustrous or brilliant expansion of the heart, and resides in the Heroic *Rasa*.

(2) Florridity.

Florridity is the producer of the brilliancy of the heart, in the shape of Expansion.

70. Its excessiveness belongs respectively to the *Rasas*, the Abhorrent and the Furious.

Florridity is more excessive in the Abhorrent than in the Heroic; and more than that even in the Furious.

70-71. Lucidity or Simplicity, proper everywhere, is that which extends suddenly over another (the heart), like fire among dry fuel, and like a clear (stream of) water.

(3) Lucidity.

Another—is that which is extended over—*viz.* the heart. *Everywhere*—*i. e.* in all the *Rasas*, as in every form of style.

The Application of the aforesaid Excellences to Words as well as Meaning.

71. These are attributed to both Word and Meaning, through secondary application.

Through secondary application—*i.e.* through Indication.

These—*i. e.* the Excellences. (They are attributed to Words also) as Heroism &c. to the form or appearance.

Why only three? why not ten? It is replied.

72. Some are included in these; some are mere negations of faults; and lastly, some at times are faults; therefore not ten.

Refutation of Vāmana's Division of Excellences into Ten Forms.

(1) "*Çlesha,*" *i. e.* many words appearing as one word; (2) *Samādhi*, of the form of ascent and descent; (3) "*Udāratā,*" *i. e.* Fanciful grouping of words; (4) "*Prasāda,*" consisting in slackness mixed with florridity;—all these four are (*a*) included in Florridity. (5) "Sweetness" consisting in the distinctness of Words, has already been explained, in a way, under Sweetness.

(*a*) Since all these consist in close composition made up of brilliant sounds suggestive of the florrid.

(6) The "expression of meaning," is included in Lucidity. (7) Uniformity, consisting in the sameness of style, is sometimes a fault, as in the example मातङ्गाः &c. where the abandoning of the soft style with regard to the lion, becomes an excellence. (8) and (9) "softness" consisting in non-harshness, and "brilliancy" consisting in peculiar charm (produced by an arrangement of words different from the common), are merely negations of the faults Obscurity and Vulgarity, described before.

(a) Thus the forms of Excellences of words are not ten.

(1) The "Boldness" called "Florridity," consisting in the composition of a sentence out of the meaning of words (*i. e.* the denotation of a single meaning by various words); (2) the denotation of a word in the meaning of a sentence (*i. e.* the denotation of the meaning of many words by that of a single word); (3) Extensiveness (the denotation of a certain fact by many sentences), (4) Brevity (*i. e.* the denotation of many facts by a single sentence); and (5) "the propriety of the qualifications;"—the florridity consisting in the above five kinds of Boldness, is merely a flourish, not an Excellence. Since even without these the name "Poetry" is applicable. The Florridity consisting in propriety of qualification, is only a negation of the fault *incompleteness of meaning;* Lucidity, consisting in clearness of meaning, is only a negation of the fault *Redundant Word;* Sweetness consisting in a flourish of statements, (*i. e.* the mention of a single fact in various ways) is a negation of the fault—Monotony; Softness, consisting in non-harshness, is the negation of the fault Inauspicious Indecorous; and lastly Magnificence is merely a negation of Vulgarity; —and thus all these (forms of Excellence mentioned by Vāmana are merely accepted as the negation of various Defects). The "manifestation of meaning," consisting in the clearness of forms of things, and "Brilliancy," consisting in brightness of *Rasa,* are accepted respectively as the figure Svabhāvokti, to be described later on, and the suggestion of *Rasa* in the poetry of subordinate suggestion.

(a) For Vāmana's definition of the ten forms, see the *Bālabodhinī.*

Çlesha too, consisting of a style whose relation tends to the non-manifestation of breaks in the uniformity, is merely a (*a*) flourish (of the poet's fancy).

Again "uniformity," consisting in the non-relinquishing of a subject taken up, is only the negation of a Defect, and not (itself) an (independent) Excellence; for who, in his senses, could describe another object, when he had already begun with one?

"Samādhi," consisting of the comprehension of meaning also (consisting in original and imitated idea) is not an independent Excellence; since without apprehending the originality or the imitatedness of the idea, there can be no poetry.

73. Hence the Excellences of Idea or Meaning should not be stated (separately).

73.—[*Page* 542.] Those that have been called Verbal Excellences—of these the suggesters are Letters, Compounds and Composition (or Diction).

Now it is stated which are the suggesters of what—

The Letters Suggestive of the Sweet.

74. The *sparça* letters, without the ट class, when combined (by having in the beginning) with the last letters of their class,—the short र and ण,—complete absence of compounds or short compounds,—and sweet diction,—are (suggestive) of Sweetness.

(1) The letters from क to म without ट, ठ, ड and ढ, combining with the last letters of their class,—(2) र and ण interposed with short accents,—(3) complete absence of compound, or middle-class compound, and (4) the style *Madhuryāvati* caused by combination with other words (*i. e.* in a *sandhi*);—all these are suggestive of Sweetness.

Example—

"अनङ्गरङ्गप्रतिमं तदङ्गं भङ्गीभिरङ्गीकृतमानताङ्ग्याः ।
कुर्वन्ति यूनां सहसा यथैताः स्वान्तानि शान्तापरचिन्तनानि" ॥

(*a*) Inasmuch as it does not lend any peculiar charm to the existing *Rasa.*

["The body of the woman bowing down, resembling the sportiveness of Cupid, mixed with gestures, makes the inmost hearts of young man, think of things other than the quietistic."]

Letters Suggestive of the Florrid.

75. [*Page* 544.] The combination of the first and the third of a class, with the letters following them, or with र, or with themselves,—ट, &c., श and ष,—long compounds—and a bombastic style, of Florridity.

The combination—of the first and third letters of a class with those following them, *i. e.* the second and the fourth (respectively), with र, either over or below or both,—of similar ones, of letters with themselves, the ट class with the exception of ण, श and ष, long compounds and bombastic style,—are (suggestive) of Florridity.

[*Page* 545.] Example—

मूर्ध्ना &c. (p. 320, *Text.*)

Lucidity defined.

76. Lucidity is that form of excellence, common to all, by which the (complete) meaning is comprehended on mere hearing of the words.

Common to all, i. e., to all *Rasas* and styles.

Example—

"परिम्लानम् पीनस्तनजगघनसंगादुभयतः
तनोर्मध्यस्यान्तःपरिमिलनमप्राप्य हरितम् ।
इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः
कृशाङ्ग्याः सन्तापं वदति बिसिनीपत्रशयनम्" ॥

[*Ratnāvalī*, Act II.]

["The bedding of lotus leaves, shows the distress of the slender-bodied one—(the leaves) withered on both sides by the contact of the plump breasts and thighs; green in the middle, not having been in contact with the body; and ruffled by the throwing about of arms."]

[*Page* 546.] Though Diction, &c., are subservient to (dependent upon) Excellences, yet—

77. Sometimes the Diction, Compounds and Letters are made otherwise, in accordance with the speaker, the object described and the (form of the) work.

Sometimes Diction, &c., follow the speciality of the speaker, neglecting those of the object described and the form of the work, *e.g.*

"मन्थायस्तार्णवाम्भः प्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताडितोऽसौ" ॥

[*Vēnisamhāra*, Act I]

["By whom has this trumpet been beaten—appearing as it does like the companion of my lion-roar, the messenger as it were of Draupadi's wrath, and the annahilative wind of the family of the Kurus, resembling on account of being struck with the sticks the sound made by the mutual clash of the clouds at the time of universal Dissolution, and having its sound calm as that issuing from the moving Mandara mount, having its caves filled with water of the ocean thrown to and fro by the churning rod."]

Here the object described is not suggestive of wrath, the work, a poetical one is one to be acted; and as such the bombastic style &c., are not in keeping with it; Notwithstanding all this, the speaker here is Bhīmasēna (and hence the propriety of the bombastic compound &c).

[*Page* 548.] Sometimes again the Diction, &c., are, in accordance with the object described, neglecting the specialities of the speaker and the form of the work,—*e. g.*

"प्रौढच्छेदानुरूपोच्छलनरयभवत्सैंहिकेयोपघात-
त्रासाकृष्टाश्वतिर्यग्वलितरविरथेनारुणेनेक्षमाणम् ।
कुर्वत् काकुत्स्थवीर्यस्तुतिमिव मरुतां कन्धरारन्ध्रभाजाम्
भाङ्कारैर्भीममेतन्निपतति वियतः कुम्भकर्णोत्तमाङ्गम्" ॥

["Here falls from the sky the head of Kumbhakarṇa, flying up in accordance with the force of the cut;—Terrible on account of the (curious) humming sound proceeding from the holes in his shoulders, and through these singing, as it were, the praises of Rāma, looked upon by Aruṇa (the driver of the Sun) turning aside the sun's chariot and pulling aside the horses, fearing it to be Rāhu.]

Sometimes the Diction, &c. are in accordance with the form of the work, neglecting the speciality of the speaker and the object described; *e.g.* an Ākhyāyikā, though Erotic, does not admit of soft letters; and the Kathā, even though abounding in the Furious, does not admit of very bombastic letters &c.; and Dramas, though Furious, do not admit of long compounds &c. Similarly the propriety may be followed elsewhere.

Thus ends Chapter VIII. of the *Kāvya-prakāça*, consisting of the determination of Excellence founded on the discrimation of Excellence and Figure of Speech.

CHAPTER IX.

OF VERBAL FIGURES OF SPEECH.

[*Page* 550.] The Excellences have been described; and now is the occasion for the Figures of Speech; hence the author begins with the Verbal Figures of Speech.

(1) *Vakrokti* or Equivoque defined.

78.—Equivoque or Homonym (*Vakrokti*) is that where the speech of one is construed differently by another, through paronomasia or intonation; and this is two-fold.

This, i. e. The Paronomatic Homonym and the Vocal or Intonational Homonym.

To exemplify the Homonym based upon the paronomatic breaking of words—

"नारीणामनुकूलमाचरसि चेज्जानासि, कश्चेतनो
वामानाम्प्रियमादधाति, हितकृन्नैवाबलानाम्भवान् ।
युक्तं किं हितकर्त्तनं ननु बलाभावप्रसिद्धात्मनः,
सामर्थ्यम्भवतः पुरन्दरमतच्छेदं विधातुं कुतः" ॥

["If you act satisfactorily to women, then you know something;" [the man replies breaking up नारीणां (of women) into न + अरीणां (not of enemies)] "which intelligent man does good to an enemy;" [with a pun on वामानां which can mean both 'of enemies' and 'of women,' and the other person understands it in this latter sense, and replies] "then you are not a benefactor of the weaker sex;" [the man replies playing on the two meanings of हितकृत् which could be construed as हितं कृन्तति यः, one who cuts away a favour or advantage.] "The cutting of advantage or good of those known to be weak, is not proper; [playing upon बलाभावप्रसिद्धात्मनः which would also refer to the Destroyer of Bala, Indra; and in this sense the other replies] "wherefore thy ability to destroy the desirable of Indra?"]

[*Page* 552.] To exemplify the Homonym based on paronomatic use of an unbroken word—

"अहो केनेदृशी बुद्धिर्दारुणा तव निर्मिता ।
त्रिगुणा श्रूयते बुद्धिर्न तु दारुमयी क्वचित्" ॥

["Oh! who created this your intellect (or heart), so cruel?" [The other replies taking दारुणा = of wood] Intellect has always been heard to be made up of the triad of qualities, never of wood."]

To exemplify Homonym based on Intonation—

"गुरुजनपरतन्त्रतया दूरतरं देशमुद्यतो गन्तुम् ।
अलिकुलकोकिलललिते नैष्यति सखि सुरभिसमयेऽसौ ?" ॥

["He is prepared to go to a far-off country, being subordinate to his superiors. But, O friend! will he not come in the fragrant season (the spring) lovely through blackbees and cuckoos?"]

(Here 'will he not come?' = he will surely come.)

79 *(contd.)*—[*Page* 553.] Alliteration (Anuprāsa) (consists in) similarity of letters.

(2) Anuprāsa or Alliteration.

By *similarity of letters* here is meant that of the consonants, irrespective of the dissimilarity of the vowels.

79 *(contd.)*—(And this is) two-fold, being either Isolated or Harmonious.

The two kinds of Alliteration.

Chhēka means *expert* or *skilful*.

Vritti—is an action of certain fixed letters ministering to *Rasa*.

[*Page* 555.] What are the forms of these? He replies—

79 *(contd.)*—The former (Chhekā) is the single or isolated (similarity) of many (consonants).

(*a*) The Chhekānuprāsa.

Chhekānuprasa, Isolated Alliteration, consists in the single similarity (repetition) of many consonants.

Example—

"ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम्" ॥

["The moon having his form eclipsed by the advent of the sun, bears the paleness of the cheeks of women lean and labouring under desire."]

Here we have the न and द repeated, as also श and ड.

79 *(concld.)*—[*Page* 556.] The other (Vrittyanuprāsa) is the repeated (similarity) of even one.

(*b*) Vrittyanuprāsa.

Vrittyanuprāsa, Harmonious Alliteration, consists in the similarity of one or more (this from the particle अपि) consonants repeated twice or more times.

Of this—

80 *(contd.)*—Some are called (1) Upanāgarikā through (the similarity being that of) letters suggesting Sweetness; and some exhibiting Florridity, are called the (2) Parushā or Harsh.

The *Upanāgarikā* and the *Parushā*, the two forms of (*b*).

These have been exemplified before (Vide *Text*, pp. 542—44).

80.—(The similarity being that) of others, (the Vritti or Diction) is called the (3) Komalā, Soft.

The Komalā.

Others—*i. e.* the remaining letters—(besides the sweet-sounding and the Florrid).

This is called *Vulgar* by some. Example—

'अपसारय, &c.' (Vide *Text*, p. 522.)

81.—These forms of Diction are by some (Vāmana and others) called Vaidarbhī, &c.

Vaidarbhi, &c., other names for the above-mentioned styles.

The three forms of Diction are according to Vāmana, and others called the (1) Vaidarbhī, (2) Gaudī and (3) Pānchālī respectively.

81.—Lātānuprāsa is verbal, the difference being only in the import.

(*c*) The Lātānuprāsa.

[*Page* 558.] Alliteration based on (the similarity of) words —though identical in meaning, yet differing in mere import—is called Lātānuprāsa, on account of its being much in favour with the Lātā (*a*) people.

This is by some, called the *Pādānuprāsa.*

82 *(contd.)*—This belongs to many words (a collection of words.)

This—Lātānuprāsa.

Example—

"यस्य न सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य ।
यस्य च सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य" ॥

["To him who has not his beloved near him, even the cool-rayed (moon) is like Fire; and to him who has his beloved near him, even fire becomes the cool-rayed moon."]

[In this the Subject and Predicate are transposed in the two halves].

82 *(contd.)*—also to a single word.

'*Also*'—connects the sentence with स of the last.

Example—

"वदनं वरवर्णिन्यास्तस्याः सत्यं सुधाकरः ।
सुधाकरः क्व नु पुनः कलङ्कविकलो भवेत्" ॥

["The face of the fair-complexioned one is really the nectar-giver! where else could the moon be without the mark?"]

82 *(contd.)*—This (Lātānuprāsa) belongs to substantives (independently of their affixes, &c.) occurring (1) in a single compound, (2) in different compounds, and (3) in a compound and apart from any compound.

Another kind of (Lātānuprāsa) is the similarity of substantives, and not of *pada*, (*i. e.* independently of the terminations, &c.)—occurring (1) in one and the same compound, or (2) in different compounds, or (3) lastly one occurring in a compound and the other following independently.

(*a*) The Northern Part of S. India.

(*a*) Example—

सितकर &c. (Vide *Text*, p. 483.)

82-83.—[*Page* 561.] Thus it is said to be five-fold. The repetition, in a similar manner, of Letters, having their sense—if there be sense—different, is called (*b*) *Yamaka*, Rhyme (or Chime).

Yamaka refined.

In समरसमरसो the first समर having meaning and the following समर being meaningless, they could not be said to be of different meanings, hence it is said '*if there be* sense;' and it is said '*in a similar manner*,'—*i. e.* existing in the same order—in order to distinguish it from such cases as सरोरस (where the repetition of स and र is not in the same order as before).

83 (*concld.*)—This becomes innumerable, according as ocurring in (different) feet and their parts.

(1), (2) and (3) The first feet (repeated) in each of the following three; (4) and (5) The second (repeated) in each of the following two; (6) The third (repeated in) the fourth; (7) The first, &c. (repeated) simultaneously in all the rest; (8) The first repeated in the second, and the third in the fourth; (9) The first repeated in fourth, and the second in the third;—these nine divisions accruing from the feet; there are two more kinds—(9) Repetition of half, and (10) Repetition of whole. Each foot being bisected would give rise to twenty (*c*) divisions—the first half of the first

(*a*) (1) The कर and कर (occurring in the same compound), (2) विभा and विभा (in the different compounds), (3) कमला and कमला (where the first कमला occurs in a compound, while the latter stands by itself).

(*b*) Thus defined by the *Pradīpa*—Yamaka consists in the existence of many letters repeated in the same order,—(the various repetitions) not having identical meanings.

(*c*) Of the various combinations of the whole foot there have been eleven kinds—of these, the last, the श्लोकावृत्ति, is not possible here; hence there are only ten and these having become two-fold by the bisection of each foot, the divisions become 20.

foot &c., being, as before (with regard to the whole foot) the first half of the second, &c.; and similarly the second half of the first, &c., being the second half of the second, &c. This partial repetition does not apply to different Çlokas (and hence under this head there can be no श्लोकावृत्ति). The trisection of each foot would lead to thirty kinds, the quadrusection to forty, and so on.

The latter end of the second half of the first foot chiming with the former half of the first half of the second foot, and so on, would give rise to innumerable divisions:—

End-beginning (the latter half of the first chiming with the former half of the second and so on), *Beginning-end* (the former half of the first chiming with the latter half of the second foot, and so on), and the combination of these two; the *Middle-beginning* (the feet being trisected and quadrusected, the middle of the first foot chiming with the beginning of the second, and so on.) The *Beginning-end*, The *End-middle*, the *Middle-end*, and the combination of these. And again, similarly, there may be chiming of the former portion of a foot with the middle of the same foot. And thus the place of repetition being indefinite, an infinite number of divisions results. But these are not of much avail in poetry; and the various kinds are not severally defined; hence they are only partially exemplified:—

"सञ्चारीभरणोमायमाराध्य विधुशेखरम् ।

सञ्चारीभरणोऽमायस्ततस्त्वम् पृथिवीं जय" ॥

[Having worshipped the moon-crested (Çiva) who obtains Umā, the protectoress of virtuous women, you win the earth,—you the undeceitful, in whose fight were killed the enemy's elephants.]

[*Page* 566.]

(*a*) "विना यमेनोदयता ऽसुखादिना विनायमेनोनयता सुखादिना ।

महाजनो ऽदीयत मानसादरम् महाजनोदी यतमानसादरम्" ॥

(*a*) अन्वयः–अयम् विना मानसात् अरं अदीयत। (कथम्भूतः विना,) महाजनः, महाजनोदी। (केन अदीयत) यमेन (कथम्भूतेन) एनो विना नयता, असुखादिना, सुखादिना ऊनयता,। (कथं अदीयत) यतमानसादरम् (यथास्यात्तथा)।

[The bird-soul was soon bifurcated, from the mind, thus giving pain to those trying (to save it)—the Soul, which was a great one, capable of removing the troublers of great and good men—by the Death-God, carrying without fault, the eater or devourer of life, stripping off all pleasure.]

(*a*) "सत्त्वारम्भरतोऽवश्यमवलं विततारवम् ।
सर्वदारणमानैषीदवानलसमस्थितः ॥
सत्त्वारम्भरतोऽवश्यमवलम्बिततारवम् ।
सर्वदा रणमानैषी दवानलसमस्थितः" ॥

[He (the king) always and certainly brought his enemies to great battles—(the enemies) weak (devoid of force) making great noise,—the king not moving slowly, dedicating himself up to Vishnu, attached to good actions,—the enemies not yet subdued, thus appearing like (unlowered) trees,—the king even desiring to pierce the (heart of all people), and as such having existence equal to the Submarine fire."]

"अनन्तमहिमव्याप्तविश्वां वेधा न वेद्याम् ।
याच मातेव भजते प्रणते मानवे दयाम्
यदा नतो ऽयदानतो नयात्ययं न यात्ययम् ।
शिवेहितां शिवे हितां स्मरामितां स्मरामिताम्" ॥

[I contemplate her whose all-pervading greatness Brahmā knows not, and who bears kindness towards suppliants, bowing to her this person goes not beyond the bounds of propriety of behaviour, having been auspiciously favoured (by her),—Pārvatī who was asked for by Çiva and who is favourable towards (our) prosperity."]

(*a*) अन्वयः—स (कथम्भूतः) अलसम् अवान्, अस्थितः, सत्त्वारम्भरतः, सर्वदा-रणमानैषी, दावानलसमस्थितः । आरम् (कथम्भूतम्) अवलम्, विततारवम्, अव श्यम् अवलम्बिततारवम्, । (किमकरोत्) अवश्यम् भरतः रणम् आनैषीत् ।

[*Page* 568.] "सरस्वति प्रसादं मे स्थितिं चित्तसरस्वति ।
सर स्वति कुरु क्षेत्र-कुरुक्षेत्रसरस्वति" ॥

[O Saraswati! be propitiated! make the ocean of my heart thy splendid residence.—Saraswati, who art the Saraswati of Kurukshētra, in the shape of the body.]

"ससार साकं दर्पेण कंदर्पेण ससारसा ।
शरन्नवाना बिभ्राणा नाविभ्राणा शरन्नवा" ॥

[The *Çarat* season disappeared, supplied as she was with lotus, and accompanied by the haughty Cupid—the season being such as having fresh carts; helping the growth of grass, not without the sound of birds; and fresh.]

[*Page* 569.]

"मधुपराजिपराजितमानिनीजनमनः सुमनः सुरभि श्रियम् ।
अभृतवारितवारिजविप्लवम् स्फुटितताम्रतताम्रवनं जगत्" ॥

[The universe took a resplendence (upon itself)—fragrant with the flower-like hearts of indignant woman subjugated by the line of blackbees, and with blooming, red, and wide-spreading mango groves, and with the destruction of lotuses stopped.]

Similarly the thousands of kinds should be understood.

(4) Çlesha—Paronomasia.

84.—[*Page* 570.] When words—though different through difference of meaning, yet being uttered together—coalesce, it is Çlesha, Paronomasia or Coalescence. And this is eight-fold, in accordance with Letters, &c.

Though different words are distinct in accordance with the law 'difference of words (arrises from) difference in meaning,' and 'accent is not taken into account in poetry;' yet they coalesce, (*i. e.* screen their real form) by being pronounced together; and this is Paronomasia or Coalescence. This is eight-fold—according as (based on) (1) Letter, (2) Word, (3) Gender, (4) Language, (5) Crude Form of Roots, (6) Affixes. (7) Case-Ending, and (8) Number.

[*Page* 573.] Respective examples:—

(1) "अलङ्कारः शङ्काकरनरकपालं परिजनो
विशीर्णाङ्गो भृङ्गी, वसु च वृष एको बहुवयाः ।
अवस्थेयं स्थाणोरपि भवति सर्वामरगुरोः
विधौ वक्रे मूर्ध्नि स्थितवति वयं के पुनरमी" ॥

["Çiva has for his ornament the suspicious human skull, for his attendant Bhringī, with his body split up; and for his wealth a single old ox—when such is the condition of Çiva, the revered of all the Gods, when he has the curved moon (untoward Fate) on his forehead, then what are we? (*a*)]

(2) (*b*) पृथुकार्तस्वर &c. [*Text*, p. 476.]

(3) and (8) "भक्तिप्रह्वविलोकनप्रणयिनी नीलोत्पलस्पर्धिनी
ध्यानालम्बनतां समाधिनिरतैर्नीतेहितप्राप्तये ।
लावण्यस्य महानिधी रसिकतां लक्ष्मीदृशोस्तन्वती
युष्माकं कुरुतां भवार्तिशमनं नेत्रे तनुर्वा हरेः" ॥

["May the eyes or body of Vishnu pacify your world-pain—the eyes tenderly looking on suppliants, and the body looking on which are the suppliants attached; both rivalling the blue lotus; contemplated by Yogis for attainment of their ends, the ocean of beauty, producing emotions in the eyes of Lakshmī].

[*Page* 575]. Here we have the *coalescence of number* (प्रणयिनी being in the singular number with regard to the तनु and in the dual with regard to the eyes).

[And the above also forms an example of *coalescence of gender* प्रणयिनी &c. being in the feminine gender when taken with तनु, and in the neuter (dual) when taken with नेत्रे].

(*a*) Here though विधि and विधु differ in their final mātrās (इ and उ) yet they have the same form in the Locative (विधौ); and as such they coalesce, forming an instance of *coalescence of letters*.

(*b*) Here in the first instance (the case of the poor Brāhmana) the compound is made up of पृथुक+आर्त+स्वर; whereas in the second case (that of the Royal Palace) it is made up of पृथु+कार्तस्वर. But both of these coalesce into one compound पृथुकार्तस्वर; thus forming an instance of *coalescence of words*.

(4) "महदेसुरसंधम्मे तमवसमासंगमाहरणे ।
हरबहुसरणं तं चित्तमोहमवसरउमे सहसा" ॥

(This couplet can be construed both as Sanskrit and Prākrita; in the former the translation would be thus:—

"Oh pleasure-giving Uma! protect my attachment to Vaidika studies, capable of bringing about union with Gods; and opportunely remove the spreading delusion of my heart."

In the latter, the couplet would be thus translated—

'O consort of Çiva! produce in me attachment to virtue, and destroy my desire for birth and death, accruing from the quality of Darkness. Thou art my shelter, and so remove the delusion of my heart."]

[This is an instance of the *coalescence of Language*].

[*Page* 576.] (5) "अयं सर्वाणि शास्त्राणि हृदि ज्ञेषु चवक्ष्यति ।
सामर्थ्यकृदमित्राणां मित्राणां च नृपात्मजः" ॥

[This son of the kings holds all the sciences in his heart, and discourses on them with learned men; and he is the power-giver of friends and of enemies the power-killer.]

[Here, the roots वह and वच both have the same form वक्ष्यति in लट्; and so have the roots कन्तति and करोति with the affix क्विप् (कृत्). So here in the two instances the crude roots are different and coalesce, forming examples of the *coalescence of the crude form of roots.*]

(6) "रजनिरमणमौलेः पादपद्मावलोक-
क्षणसमयपराप्तापूर्वसंपत्सहस्रम् ।
प्रमथनिवहमध्ये जातुचित्त्वत्प्रसादा-
दहमुचितरुचिः स्यान्नन्दिता सा तथा मे" ॥

["May I through your kindness be the pleaser among the Elementals (or may Nandiness, the position of Nandi, belong to me) —having proper love, and having attained to a thousand-fold splendour on the happy occasion of looking on the lotus-feet of the Moon-crested."]

(Here स्याच्चन्दिता=स्यात् (3rd person)+नन्दिता and also स्याम् (1st person)+नन्दिता. Thus this is an example of the *coalescence of persons.* Further नन्दिता=नन्दि (root) + तृच् and also नन्दी (noun) + तल्. Thus this also forms an example of *coalescence of verbal and nominal affixes.*

[*Page* 577.] (7) "सर्वस्वं हर सर्वस्य त्वं, भवच्छेदतत्परः ।
नयोपकारसाम्मुख्यमायासि तनुवर्तनम्" ॥

[This may be construed as being addressed by a devotee to Çiva, or by a thief to his son. In the former case, the translation would stand thus—

"O Çiva ! you are all-in-all of all ; since you are given to the destruction of the world (birth and death); hence have you a body from which emanates all possibility of virtue and good (in the shape of the allayment of worldly pain).

In the latter, however, the couplet would be thus translated—

"O son ! take away the all of all ; employ yourself in cutting (the walls) ; remove (the idea of) returning good for good ; extend your livelihood by troubling others."

(Here हर+भव=शिव and संसार and also हृ+लोट् and भू+लोट् thus forming examples of *the coalescence of* सुप् *and* तिङ् *affixes.*

The Ninth Form of Çlesha.

85 *(Contd.)*—Even on the non-difference of the crude form of roots, &c., (we have) the ninth (form of Paronomasia).

[*Page* 578.] अपि should be construed with नवम. Example—

(9) "योऽसकृत्परगोत्राणाम् पक्षच्छेदक्षणक्षमः ।
शतकोटिदतां बिभ्रद्विबुधेन्द्रः स राजते" ॥

There being no restriction of the context here, the couplet could be equally applicable to a king and to Indra. In the former case the translation would be—

"The king is resplendent, bearing as medals the possibility of cutting off the enemies like the thunder and who is capable of

many times destroying in a moment the part of his enemies." And in the latter case the couplet would be thus translated— "Indra is resplendent, capable as he is of cutting off the wings of great mountains in a moment; and destroying the demons with his thunderbolt."

Objection: Different words are pronounced by different efforts, when differing from one another on the ground of being स्वरित &c., and are pronounced with similar efforts when identical, with regard to स्वरित, &c.; and in the composition of these words exist both the Verbal and Sense Coalescence, being the means of the idea of the Semblance of other Figures of Speech; and (*a*) as such both these kinds of Coalescense are included by some among the Ideal Figures of Speech. How then can this be called a Verbal Figure?

[*Page* 581.] To the above it is replied: The classification of Defects, Excellences and Figures of Speech based on Words and Meanings, stands either by invariable concomitance, or by invariable negation. Because *obscurity, floridity,* and *alliteration, &c.* (belonging to words), and *meaninglessness, boldness of meaning,* and *simile, &c.* (belonging to meaning) are said to belong respectively to Word and Meaning, since the presence or absence of these (*obscurity,* &c.) follows respectively the presence or absence of Words and Meanings. (*b*)

In the following—

"स्वयञ्च पल्लवाताम्रभास्वत्करविराजिता ।
प्रभातसन्ध्येवास्वापफलुब्धेहितप्रदा" ॥

(*a*) *Çlesha* is twofold: *Subhanja* (broken) (in पृथुकार्तस्वर, &c.) and *Abhanja* (unbroken) (योऽसकृत्, &c.) The former consists in the coalescence of dissimilar words, and as such is called Verbal Coalescense. The words being dissimilar ones, their efforts are dissimilar, and as such their pronunciation cannot be similar, hence they could not coalesce. But a rule has already been laid down (see above) that Accent *(Swara)* is not taken into account in Poetry. Hence even dissimilar words can coalesce. The unbroken *Çlesha* is only ideal; and as such the effort of pronunciation being the same, the words are not dissimilar; only the meanings are so.

(*b*) The decision finally arrived at is that a Figure is called *Verbal* or *Ideal* according as its existence depends on Word or on Meaning.

[Gauri (or morning) beautiful owing to the naturally leafy-red hands (beautiful through the leafy-red rays of the sun), the fulfiller of the desires of those wishing for beatitude (of those desirous of performing rites after sleep)]—where the first half is undivided and the latter, a divided coalescence—both lines depend upon the Words, and as such both are Verbal Coalescence. The first half cannot be said to be an instance of Ideal Coalescence; for the subject of Ideal Coalescence is that where the coalescence is not broken even on the change of words; *e. g.* in

"स्तोकेनोन्नतिमायाति स्तोकेनायात्यधोगतिम् ।
अहो सुसदृशी वृत्तिस्तुलाकोटेः खलस्य च" ॥

[Rising with little and falling with little—the character of the evil man is similar to that of the balance-beam.]

Çlesha is not a mere means of producing an idea of Simile; (it is quite the reverse) since similarity is the cause of the notion of Çlesha. For instance, in

"कमलमिव मुखम्मनोज्ञमेतत्कचतितराम् ॥

(The face blooms like the lotus), we have Simile based on the similarity of property, of action or of both; so in

"सकलकलम् पुरमेतज्जातं सम्प्रति सुधांशुविम्बमिव" ॥

(The city became full of noise, like the moon with all his brightness), Similarity could be asserted as being based on mere verbal similarity. As says Rudrata—

"Upamā and Samuchchaya both are clearly Ideal Figures of Speech. They are possible here also (in verbal Figure) (being as they are, based) on the similarity of words."

(*a*) Nor can it be asserted that only such sentences as 'face like the lotus'—, without the mention of the common property—are

(*a*) This is said in anticipation of the following objection: Çlesha without Simile is not possible; whereas Simile is possible without *Çlesha;* hence according to the rule of the special and the general, *Çlesha* (the special) must be called the *Bādhaka* of Simile, and as such the sentence कमलमिवमुखम मनोज्ञम् would be an example of Ideal *Çlesha* and not of Simile. The "charming character" (manojnatva)

instances of Simile; since in that case there would be no (*a*) instance of complete and perfect Simile.

In such instances as—

[*Page* 586] "देव त्वमेव पातालमाशानां त्वं निबन्धनम् ।
त्वं चामरमरुद्भूमिरेको लोकत्रयात्मकः"

(*b*) we have Çlesha independently of the Figures Simile &c. [the double meaning of the couplet being—(i) *with reference to Vishnu*—"O Vishnu, you are the nether world, the boundary of space, and the land of the Immortals—thus centralising in yourself the three regions;" (ii) *with reference to the king*—"O king, you alone are the sufficient protector; the end of all desire; the object of the wind of chowries; thus though one, you are threefold—(being the protector, giver and enjoyer)."] Wherever we find both (Paronomasia and Simile) mixed up, we shall have a *Commixture*; though on (*b*) due reasoning and consideration, we shall find the above to be an instance of Simile; otherwise we shall have no instance of perfect similarity.

In the example:—

[*Page* 588.] "अविन्दुसुन्दरी नित्यं गलल्लावण्यविन्दुका"—

(She, beautiful as the moon reflected in water, (not-drop), and dropping loveliness)—Paronomasia is not the means of the notion of Contradiction (Virodha), but quite the reverse. Nor can it be said to be an instance of verbal Paronomasia giving double

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of the face and the lotus being different, they coalesce together and form an example of Ideal Coalescence. Where, howveer, the common property (like मनोज्ञत्व here) is not mentioned, there would be nothing to coalesce, and as such there being no coalescence, such cases alone would form instances of Simile."

(*a*) Says the *Pradipa*: "*objection*:—सकलकलम् &c. is not an instance of Simile though there is possibility of common property; because such instances as कमलमिव मुखम् &c. and the like, devoid of all mention of common property, are the only examples of Simile. *Reply*:—no: because then there would be no Complete Simile, that would stand in need of the mention of the common property."

(*b*) In accordance with the rule that a certain thing is named in accordance with the name of its predominating element; (and in the given instance the predominating element is Simile).

sense; since of the second meaning (अबिन्दु = no-drop) there is a mere glimpse, and it is not complete.

Nor can we give to mere semblance of Paromonasia the name of Paronomasia, as we do to mere semblance of Contradiction, the name of Contradiction. (Because in the case of Contradiction, actual contradiction is a defect, and as such it is only its semblance that is called a Figure; actual Paronomasia, on the other hand, not being of defect, is Figure in itself.)

Thus among similar instances different Figures of Speech are the means of bringing about the recognition of Paronomasia, *e. g.*

I. सद्वंशमुक्तामणिः ।

[The pearl gem of good family (bamboo).]

II. नाल्पः कविरिव स्वल्पश्लोको देव महान् भवान् ।

[O king you are not like inferior poets, with little fame (poems).]

III. "अनुरागवती सन्ध्या दिवसस्तत्पुरःसरः ।
अहो दैवगतिश्चित्रा तथाऽपि न समागमः" ॥

[The evening is red (affectionate), the day too goes before it (waiting in suppliance); yet—such are the curious ways of destiny —they do not meet.]

IV. "आदाय चापमचलं, कृत्वाऽहीनं गुणं, विषमदृष्टिः ।
यश्चित्रमच्युतशरो लक्ष्यमभाङ्क्षीन्नमस्तस्मै" ॥

[Having taken up the mountain for his bow (having his bow unmoved), making the Lord of Serpents his string (his string old and worn out), the Three-eyed one (one having eyes away from the mark), and having Vishnu for his arrow (his arrow not leaving the bow)—he who curiously shattered his mark, reverence to Him.]

In the above four instances, we have the Figures—*Metaphor*, *Çlesha-Vyatirka*, *Samāsokti* and *Contradiction* respectively, and no Paronomasia. (That is to say it is these various Figures that owe their fulfilment to Çlesha, which is always independent and self-sufficient.)

(Refuting the third part of the objection, the Author continues)—

You call it verbal Paronomasia and yet you include it among Ideal Figures,—what law is this? Further, Figure consisting in elegance and euphony, —the point (be it either Word or Meaning) where the imagination of the poet attains perfection is the place (in the Word or in the Meaning) where the elegance lies; and which (Word or Meaning) therefore is the ground of embellishment. (That is to say since Figure consists in elegance, wherever we have elegance there alone can we naturally have Figure. And as such, in both kinds of Paronomasia, verbal as well as ideal, the elegance lies in the Word; and consequently Paronomasia must belong to the Word, and as such must be called "Verbal"—as the Author has called them.)

If it be objected that Words too are dependent upon the Meaning (and so the Paronomasia based on the Word must also depend on the Meaning, and as such must be called an Ideal Figure instead of a Verbal one),—then (we reply)—, the same being the case with Alliteration &c., why not call these also Ideal Figures of Speech? Since Alliteration &c., in order to be proper Figures of Speech, depend upon Words as well as Meanings, signifying *Rasa*, &c. (and these latter are not possible without Meaning. Consequently Alliteration, equally with Paronomasia, depends upon Meaning.) The faultiness and excellence of verbal Defects and Excellences too depend on Meaning; and similarly the Defects and Excellences of Sense also are based on Words, and as such you may as well attribute these to Words (and call them *Verbal*).

(*a*) In विधेा वक्रे &c. विधेा (the locative of विधि) and विधेा (that of विधु) completely resembling in pronunciation, we would

(*a*) It was said by the objector before that the means of Ideal Paronomasia is merely the capability of co-pronunciation. This, says the author, is not proper; since in that case we shall have to call विधेा वक्रे &c. an Ideal Paronomasia; where actually we have a difference of letters (in विधि and विधु) on which the Paronomasia is based, and which therefore cannot but be Verbal.

have Ideal Paronomasia (according to your tenet of making co-pronouncibility the ground of Ideal Paronomasia); though, in reality we have here two entirely different words (विधि and विधु), and as such it is an instance of Paronomasia based on Letters, &c. This point we leave to your intelligent consideration.

85 *(concld.)* That is the *Pictorial* where the letters form a sword, &c.

(5) The Chitra or the Pictorial.

Pictorial Poetry is that where the letters, being arranged or placed in a particular way, form a sword, a drum, lotus, &c.

This kind of Poetry is hard (not charming), and hence it is only partially exemplified.

Examples—

I.—The Sword:

मारारिशक्रामेभमुखैरासाररंहसा
साराब्धस्तवा नित्यं तदार्तिहरणक्षमा ।
माता नतानां संघट्टः श्रियां बाधितसम्भ्रमा
मान्या च सीमा रामाणां शं मे दिश्यादुमादिमा ॥

(For Figures, see Appendix.)

"May Umā eloquently eulogised by Çiva, Indra and Rāma, ever removing their troubles, the centre of majesty, free from anxiety, esteemed the best of women, the primeval—ordain our prosperity."

II.—The Drum:

[*Page* 595.] "सरला बहुलारम्भतरलालिबलारवा ।
वारला बहुलामन्दकरला बहुलामला" ॥

III.—The *Lotus:*

[*Page* 596.] भासते प्रतिभासार रसाभाताहताविभा ।
भावितात्मा शुभा वादे देवाभा वत ते सभा ॥

IV.—The *Sarvatobhadra* (the four-doored Room):

[*Page* 597.] रसासार रसा सारसायताक्ष क्षतायसा ।
सातावात तवातासा रक्षतस्त्वस्त्वतक्षर ॥

[*Page* 598.] There are many other forms—but they merely show the (aberrated) ingenuity (of the poet) and do not attain to the degree of poetry; and as such they are not exemplified any further.

(6) The Punaruktavadābhāsa.

86 *(contd.)*—The Semblance of Repetition is the appearance of one and the same meaning in words differing in form.

The Semblance of Repetition is that where a meaning appears as if signified by two words of different forms—the one giving sense and the other giving no sense (unless either broken up or made to signify a different meaning altogether).

This—

86 *(contd.)*—belongs to the Word.

That is, existing in Words—broken or compact.

Examples—

(1) Of Broken Words—

अरिवधदेहशरीरः सहसारथिसूततुरगपादातः ।

भाति सदानत्यागः स्थिरतायामवनितलतिलकः ॥

["The king, the ornament of the earth, is glorious, through his meekness, being the urger of archers longing for the destruction of enemies, whose cavalry and infantry are kept well compact by charioteers, and quite a mountain in his firmness."]

Here the words देह and शरीर, सारथि and सूत, दान and त्याग appear as repetitions; but they cease to be so when broken up.]

(2) The Compact.

चकासत्यङ्गनारामाः कौतुकानन्दहेतवः ।

तस्य राज्ञः सुमनसो विबुधाः पार्श्ववर्तिनः ॥

["Resplendent are the king's attendants,—enjoying themselves at home, the means of his enjoyment through music, &c., well-inclined and learned."]

[Here the word अंगना and रामा, कौतुक and आनन्द, सुमनसः and विबुधा appear as repetitions, unless explained as above.]

Both these kinds are *verbal*, since (the punning) will not allow of a change of words].

86 *(concld.)*—[*Page* 601.] As does this also belong to both Word and Meaning.

[*Page* 602.] *e. g.*—

"तनुवपुरजघन्योऽसौ करिकुञ्जररुधिररक्तखरनखरः ।
तेजोधाम महःपृथुमनसामिन्द्रो हरिर्जिष्णुः" ॥

["This lion though slim, is yet supreme (over other lions)—having his sharp nails reddened with the blood of the chief of elephants, the receptacle of glory, the master of the glorious and the brave or high-minded, and victorious."]

Here, one word being altered, there ceases to be any Figure; and as such it lies in the Word; but there is no harm done to the Figure by the alteration of the other word; and in this respect the Figure lies in the Meaning. Consequently the couplet is an instance of both *Verbal* and *Ideal* Figure of Speech (*a*).

Thus ends Chapter IX., of the *Kāvya-prakāça* in which are determined the Verbal Figures of Speech.

(*a*) [Here the words तनु and वपु, करि and कुञ्जर, रुधिर and रक्त, तेजस्, धाम and महः, इन्द्र, हरि and जिष्णु appear as repetitions. This couplet is *verbal* in as much as the pun will not allow of the change of some of the above words, such as तनु, कुञ्जर, रक्त, धाम, हरि and जिष्णु. And it may be said to belong to Meaning also, since the pun is not affected by the change of some words, such as वपुः, करि, रुधिर and इन्द्र. And consequently this couplet partaking of the peculiarities of both, is rightly said to belong to both Word and Meaning.]

CHAPTER X.

OF IDEAL FIGURES OF SPEECH.

The author now describes the Ideal Embellishments or Figures of Speech.

Upamā or Simile.

87.—Simile is the concurrence or resemblance of properties, (of two substances, otherwise) different.

The (relation of) co-attributeness can subsist only between the two objects compared and not between cause and effect; consequently the relation of the objects compared with the common property, constitutes Simile.

The qualification '*different*' is added in order to differentiate (Simile) from Comparison Absolute.

Two forms of Simile.

87.—(This is) Complete and Elliptical.

It is complete when the object compared to, the object compared, the common property, and the terms signifying similitude, are all mentioned.

And it is Elliptical when either one or two or three of these are left out.

The two forms of Complete Simile.

87.—The former is Direct and Indirect or Implied,—and can occur in a sentence, a compound, or a nominal affix.

Though the words यथा, इव &c. are adjuncts to the object compared to, since we have an idea of the object just preceding these, to be the object compared to; yet they signify a relation, on being merely heard, like the 6th case-termination, through the potency of words; where it is so, the Simile is Direct (a);—as

(a) The meaning is this: In "राज्ञो राज्यम्" the genitive ending in राज्ञः denotes the possessiveness of राजा, and as such is its विशेषण; and yet it expresses the relation of the possessor and the possessed between the राजा and the राज्य. Similarly, the words यथा, &c, though denoting the fact of the object compared to being the Upamāna, yet imply the relation of similitude between the two members of the Simile,—on the mere utterance thereof.

also when the affix वति is used in the sense of similitude in accordance with the aphorism 'तत्र तस्येव.'

[*Page* 610.] (*a*) The Simile is Indirect when such words as तुल्य, &c. are used, in which case the similitude is implied by the meaning; since the idea of तुल्यता or equality is arrived at only by a due in spection of the similitude; for in 'तेन तुल्यम् मुखम्' (the face is equal to the lotus) the import of equality rests in the object compared (the face); in 'तत्तुल्यमस्य' (the lotus is equal to the face), it rests in the object compared to; and lastly in इदं च तच्च तुल्यम्. (The lotus and the face are equal) it rests in both. And the Simile is Indirect when the affix वति is used in accordance with the aphorism 'तेन तुल्यं क्रिया चेद्वतिः' (*i. e.* in the sense of equality of action).

(The Verbal or Direct) occurs in a compound (of such a character as the two members cannot be used separately to convey its meaning) when it is in accordance with the tenet (of the Mahābhāshya)—

"इवेन नित्यसमासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वञ्च" ।

[*Page* 612.] Examples in order—

(1) The Direct in a Sentence—

"स्वप्ने ऽपि समरेषु त्वां विजयश्रीर्न मुञ्चति ।
प्रभावप्रभवं कान्तं स्वाधीनपतिका यथा" ॥

["The glory of victory leaves you not in battle even in dream, as a woman having her lord subservient to her leaves him not—he being the receptacle of dignity and grace."]

Here the *woman* is the object compared to, *glory* the object compared; *non-abandoning* the common attribute; and यथा the word signifying similitude; and here we have no compound.

(*a*) "The particles *iva*, &c. implying as they do nothing else but resemblance in the abstract, directly express a comparison. While the words *like, equal* (सम, तुल्य), &c. being concrete terms do not directly convey the abstract notion of resemblance, but through calling up the idea of *something resembling*, which has to be apprehended in identity with what they are put in apposition to (any one of the objects compared or both), before the comparison can be perceived."—*Mirror of Composition*, p. 353, F. N.

[*Page* 613.] (2) The Indirect in a Sentence—

"चकितहरिणलोललोचनाया: क्रुधि तरुणारुणतारहारिकान्ति ।
सरसिजमिदमाननं च तस्या: सममिति चेतसि सम्मदं विधत्ते" ॥

["He goes into raptures on seeing the lotus and her face equal,—she of eyes like that of a frightened fawn—the face, reddened in anger, (and as such) shining brilliantly like a deep-red pearl necklace."]

Here the identity or sameness of the *face* and the *lotus* is first signified; and then follows, by implication, the idea of their having a common property (here, the *red brightness*).

(3) The Direct in a Compound—

"अत्यायतैर्नियमकारिभिरुद्धतानां दिव्यै: प्रभाभिरनपायमयैरुपायै: ।
शौरिर्भुजैरिव चतुर्भिरद: सदा यो लक्ष्मीविलासभवनैर्भुवनं बभार" ॥

["The king who protected the world by means of the four expedients, like Vishnu by means of his four arms—the arms, long (the expedients strong and pure), the suppressors of the proud (the Rākshasas for Vishnu, and common proud people for the king) heavenly (excellent), resplendent and always successful."]

Here in भुजैरिव, we have the नित्यसमास; and thus the Direct Simile here lies in the compound.

[*Page* 614.] (4) The Indirect in Compound—

"अवितथमनोरथपथप्रथनेषु प्रगुणगरिमगीतश्री: ।
सुरतरुसदृश: स भवान् अभिलषणीय: क्षितीश्वर न कस्य" ॥

["O Lord of the Earth! by whom are you not desired—you who are like the celestial tree, having your great excellence sung as lying in opening the way for fulfilled desires or longings."]

(5) and (6) The Direct and the Indirect, occuring in the Nominal Affix—

"गाम्भीर्यगरिमा तस्य सत्यं गङ्गाभुजङ्गवत् ।
दुरालोक: स समरे निदाघाम्बररत्नवत्" ॥

["The profoundity of his character is really like the Lord of Gangā (the ocean); and he is hard to be looked at like the summer sun."]

Here, in the first half we have the Direct; for गङ्गाभुजङ्गवत् = गङ्गाभुजङ्गस्य इव, the affix वति being in the sense of इव, in the place of the genitive ending. In the second half, however, in रविवत्, the affix is in accordance with तेनतुल्यं, &c.

Though (in the example विजयश्रीर्नमुरवति, &c.) if we have no idea such as—'as a woman having her lord subservient to her, appears super-humanly brilliant, so does glory also by residing in you,"—if we have no such like idea,.there is no charm—and in charm consists the Figure; yet these are not divided under the classes of Poetry Suggestive or of Subordinate Suggestion; because the cognition of charm does not necessarily depend on the reflection of the touch of suggestion; but it is due merely to the consideration of figurativeness of the denoted meanings (of the words इव, &c.)

[*Page* 617.] (*a*) *Rasa*, &c., as the suggested meaning, and different Figures, are found everywhere without any contradiction; hence in exemplifying, no notice is taken of them.

If examples devoid of all this (*Rasa*) were cited,—these would be distasteful. Hence contradiction with former assertions should not be brought forward as an objection.

88 (*contd.*)—[*Page* 619.] The (common) attribute being left out, (the elliptical) is as before (the complete); but (in this case) the Direct does not occur in a nominal affix.

Forms of Elliptical Simile.

(*a*) *Objection:* In Chapter VI., it was said that the examples of Figures were those of Fanciful Poetry; but here we find this impossible, the examples quoted being those of Suggestive Poetry; and as such these cannot be called Fanciful Poetry which has been defined as *non-suggestive*. *Reply:* In the present case we are dealing with Figures *exclusively*, and as such must consider these alone. As for the suggested meanings in the shape of *Rasa*, &c.—these are possible in each and all instances of poetry. In the above examples, if you consider the sentiments with reference to the king, &c., to be explicit, then these become examples of Suggestive Poetry; if on the contrary you consider them to be inexplicit, then they are Fanciful. For the *non-suggestiveness* of Fanciful Poetry has already been explained as consisting in the fact of the *suggestion not being explicit*.

'*Attribute*'—the common attribute, *Nominal Affix*—where the affixes कल्प &c., are used, we have the Indirect.

Examples—

(1) The Elliptical (attribute) Direct in a Sentence—

"धन्यस्यानन्यसामान्यसौजन्योत्कर्षशालिनः ।
करणीयं वचश्चेतः सत्यं तस्यामृतं यथा" ॥

["His words like the Ambrosia—is really fit to be followed—he, the virtuous, and endowed with uncommon gentlemanly qualities.]

Here the common attribute of *ambrosia* and *his words*—the final sweetness—is left out.

[*Page* 620.] (2) The Elliptical (in attribute) Indirect—

"आकृष्टकरवालोऽसौ सम्पराये परिभ्रमन् ।
प्रत्यर्थिसेनया दृष्टः कृतान्तेन समः प्रभुः" ॥

["He wandering in the battle with his drawn sword was seen by the enemy's forces, as if equal to the Death-God."]

Here *cruelty*—the common attribute—is left out.

(3) (4) and (5) The Elliptical (attribute)—Direct in Compound, Indirect in Compound and the Indirect in Nominal Affix—

"करवालइवाचारस्तस्य वागमृतोपमा ।
विषकल्पं मनो वेत्सि यदि जीवसि तत्सखे" ॥

["You will live if you know that his actions are like the sword, like ambrosia his words, and his heart resembling poison."]

Herein करवालइव, the common attribute is *killing;* and this being a नित्यसमास with इव, it is Direct; in अमृतोपमा, the common attribute is *sweetness;* and here उपमा standing for property, this is an instance of the Indirect; and in विषकल्पम् the common attribute is *killing*—the affix कल्प being used in the sense of *almost*.

88 (*concld.*)—[*Page* 621.] On the non-mention of the object compared to, (the Simile) occurs in a sentence and a compound—*e. g.*

"सअलकरणपरवीसामसिरिविअरणं ण सरसकलस्स ।

दीसइ अहवा णिसम्मइ सरिसं अंसमेत्तेण" ॥

["Nothing is either known or seen to equal charming poetry —even in its smallest part—in affording the pleasurableness of the highest senses."]

[*Page* 622.] Here the object to which the poetry is compared is not mentioned. By changing कव्वस्स into कव्वसमम् and सरिसम् to णूणम् we get a Simle in a compound.

89 (*contd.*)—[*Page* 623.] On the non-mention of the term signifying similitude, it occurs in compound and in the affixes: क्यच् (in an accusative as well as a locative sense), क्यङ् (used in a nominative sense), and णमुल (having its preceding substantive accusatively or nominatively used).

On the non-mention of the terms signifying similitude—such as वा—the simile is six-fold: (1) through compound, (2 and 3) through the affix क्यच् produced from the accusative and the locative, (4) through क्यङ्, from the nominative, and (5 and 6) lastly through णमुल—from accusative and nominative antecedents.

[*Page* 624.] Examples—

(1) Compounds—

"ततः कुमुदनाथेन कामिनीगण्डपाण्डुना ।

नेत्रानन्देन चन्द्रेण माहेन्द्री दिगलंकृता" ॥

["The eastern quarter was ornamented by the moon—the lord of Kumuda, joy to the eyes, and pale as the cheeks of a woman."]

Here in कामिनी &c.

And—

"असितभुजगभीषणासिपत्रो रुहरुहिकाहितचित्ततूर्णचारः ।

पुलकिततनुरुत्कपोलकान्तिः प्रतिभटविक्रमदर्शनेऽयमासीत्" ॥

["This (king) seeing the prowess of his opponents, became horripilated, and hence the freshness of his cheeks manifesting itself, and he having his sword-leaf terrible as a black snake, and having his movements extraordinary and hasty through strong anxiety (to fight)"].

[Here in असित &c.]

[*Page* 625.] (2) and (3) क्यच् used objectively and locatively and (4) क्यङ्—nominatively.

"पौरं सुतीयति जनं, समरान्तरे ऽसावन्तःपुरीयति विचित्रचरित्रचुञ्चुः।
नारीयते समरसीम्नि कृपाणपाणेरालोक्य तस्य चरितानि सपत्नसेना" ॥

["He treats the citizens as children, and known to be of extraordinary character spends his time in the harem, in the intervals of battle. And the forces of his enemy act as females (through fear) on seeing him sword in hand (performing) extraordinary feats in battle"].

Here in सुतीयति we have सुत and क्यच् in the accusative sense; in अन्तःपूरीयति, it is in the locative sense; as in नरीयति we have नारी and क्यङ् in a nominative sense.

(5) and (6) णमुल् with objective and nominative antecedents—

[*Page* 627.] "मृधे निदाघघर्मांशुदर्शं पश्यन्ति तं परे।
स पुनः पार्थसंचारं संचरत्यवनीपतिः" ॥

["In battle his enemies see him as they would the summer Hot-rayed One (Sun). He, the Lord of the earth, on the other hand, moves like Arjuna"].

[Here in निदाघधर्मांशुदर्शं—we have णमुल् having for its antecedent निदाघधर्मांशु, used accusatively in the compound; and in पार्थसंचारं we have the same affix preceded by पार्थ which occupies the position of the nominative in the compound].

89 (*concld.*)—[*Page* 628.] On the non-mention of these two, it occurs in the affix क्विप् and in a compound.

'*Of these two*'—*i. e.* of the common attribute and the term signifying similitude.

Example—(1) of क्विप्.

"सविता विधवति, विधुरपि सवितरति, तथा दिनन्ति यामिन्यः ।
यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि" ॥

["The mind being subjugated by pleasure, the sun becomes the moon, nights (bright as day); when however the mind is suppressed by pain, the moon becomes the sun, and days (dark) as night."]

[Here in "विधवति &c."]

(2) Of Compound—

"परिपन्थिमनोराज्यशतैरपि दुराक्रमः ।
सम्परायप्रवृत्तो ऽसौ राजते राजकुञ्जरः" ॥

["The elephant of the king shines resplendent, when engaged in battle, unapproachable as he is by even the dreaming desires of his enemies"].

[Here in राजकुञ्जरः.]

90 (*contd.*)—[*Page* 630.] On the non-mention of the common attribute and the object compared to, it is found in Compound and Sentence.

Example—

"टुण्टुणन्तो मरिहिसि कण्टअकलिआइँ केअइवणाइं ।
मालइकुसुमसरिच्छं भमरभमन्तो ण पाविहिसि" ॥

["O black-bee! thou shalt die of wandering among *kētaki* bowers; howsoever much thou mayst wander, thou shalt never find any thing similar to the Mālatī."]

[Here in "मालती, &c."]

By changing कुसुमसदृशं into कुसुमेण समम् we shall get a simile in a sentence.

90 (*contd.*)—[*Page* 631.] On the suppression of the object compared, (it occurs) in क्यच्.

आसे = निरासे, *i. e.* suppression.

Example—

"अरातिविक्रमालोकविकस्वरविलोचनः।
कृपाणोदग्रदोर्दण्डः स सहस्रायुधीयति" ॥

["He appears as the thousand-weaponed,—having his eyes full open on seeing the valour and prosperity of his enemies, and having his arm terrible through the sword."]

(*a*) Here *self* is the object compared, occurring in the word सहस्रायुधीयति which means, when broken into its component parts, "behaves himself like Sahasrāyudha."

90 (*concld.*)—[*Page* 630.] When all the three are suppressed, it occurs in a compound.

[*Page* 633.] On the suppression of the three, *i. e.* the term signifying Similitude, the common attribute, and the object compared to.

Example—

"तरुणिमनि कृतावलोकना ललितविलासवितीर्णविग्रहा।
स्मरशरविसराचितान्तरा मृगनयना हरते मुनेर्मनः" ॥

["The fawn-eyed one captivates the hearts of ascetics—she having a (full) glimpse into youth, having her body given up to pleasant enjoyment, her heart pervaded with a heap of Cupid's arrows."]

Here if we make (मृगनयना) an instance of compound and suppression (of a member of the compound) then it shall be the example (not if we make मृग indicate मृगलोचन, in accordance with the Kātantra).

[*Page* 635.] In "आयःशूलिकः" which is equivalent to अयः शूलेन अन्विच्छति (acts like a spear), cruelty of action (क्रूराचार) is indicated by the "Spear" (अयः शूल); and as such this is an instance of अतिशयोक्ति,

and not one of Simile *with the three members suppressed*—these members being, *cruelty* (the object compared) *sharpness* or *acuteness* (the common attribute), and the term (वत् in the compound) signifying similitude.

Thus these nineteen forms of Elliptical Simile together with six of the complete make up the twenty-five kinds of Simile.

There are instances of मालोपमा (String Simile) consequent upon one object being compared to many, with the same attribute all over, or different attributes for different Similes, respectively in the following two couplets—

"अनयेनेव राज्यश्रीर्दैन्येनेव मनस्विता ।
म्लौ सा ऽथ विषादेन पद्मिनीव हिमाम्भसा" ॥

["She withered through grief,—as royal splendour through injustice and corruption, as courage through poverty, or as lotus through frost."]

"ज्योत्स्नेव नयनानन्दः सुरेव मदकारणम् ।
प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी" ॥

["The woman is a joy to the eyes, as light; intoxicating like wine; and captivating all the world, as power."]

And similarly we have instances of रशनोपमा (Girdle Simile) when the object compared in the former Simile becomes the one compared to in the following. And as in मालोपमा, so here we have a common attribute all through or different ones for different Similes—*e. g.*

"अनवरतकनकवितरणजललवभृतकरतरङ्गितार्थिततेः ।
भणितिरिव मतिर्मतिरिव चेष्टा, चेष्टेव कीर्तिरतिविमला" ॥

["Of him who has collected in the form of waves all the beggars by means of his hand full of the water (used in) uninterrupted gifts of gold—of such a king, the Intellect or heart is pure as his words, his actions like his intellect, and his fame pure as his actions."]

And

"मतिरिव मूर्तिर्मधुरा मूर्तिरिव सभा प्रभावचिता ।
तस्य सभेव जयश्रीः शक्या जेतुं नृपस्य न परेषाम्" ॥

["Of the king, the form is sweet as his heart, his assembly powerful as his form, and his victory like his assembly, unconquerable or irrepressible by enemies"].

But these are not separately described, since of such form there are thousands, and further because they do not go beyond the forms already described.

91 (*contd.*)—[*Page* 638.] When the object compared to and that compared is the same, in the same sentence, (then we have) Comparison Absolute.

(2) Ananwaya or Comparison Absolute.

Comparison Absolute is the non-existence of the relation (of the obejct compared) with any other object to which it could be compared.

Example—

"न केवलं भाति नितान्तकान्तिर्नितम्बिनी सैव नितम्बिनीव ।
यावद्विलासायुधलास्यवासास्ते तद्विलासा इव तद्विलासाः" ॥

["That woman does not, with her extreme brightness, shine as a woman (only), but her graces also shine as her graces, the abode, as they were, of graceful motions of the elegance-armed *i. e.* Cupid"].

[Here नितम्बिनीव &c. and तद्विलासा इव &c."]

91 (*concld.*)—[*Page* 91.] The alternation of these two, is Reciprocal Comparison.

(3) The Upamēyopamā or Reciprocal Comparison.

'*Of these two,*' *i. e.* of the object compared and that compared to.

'*Alternation,*' *i. e.* in two sentences.

That is to say, Reciprocal Comparison is the comparison (in the following simile) of the object compared to (in the preceding simile) with that compared, excluding (or implying the absence) of other similar objects.

Example—

"कमलेव मतिर्मतिरिव कमला तनुरिवविभा विभेव तनुः।
धरणीव धृतिर्धृतिरिव धरणी, सततं विभाति वत यस्य" ॥

["Of that king, the heart is like the goddess of wealth; Riches too like his heart, his splendour like his body, and like splendour his body; his fortitude like the earth and like fortitude the earth."].

(4) Utprekshā or Poetic Fancy.

92 (*contd.*)—[*Page* 640.] *Poetic Fancy* is the expression (or implication) of the probability of the identity of the object described with a similar object.

"*Similar object,*" *i. e.* the object compared to.

[*Page* 643.] Example—

"उन्मेषं यो मम न सहते जातवैरी निशायाम्
इन्दोरिन्दीवरदलदृशा तस्य सौन्दर्यदर्पः।
नीतः शान्तिं प्रसभमनया वक्त्रकान्त्येति हर्षात्
लग्ना मन्ये ललिततनु ते पादयोः पद्मलक्ष्मीः" ॥

["'This my natural enemy who bears not my sight during night, has now the pride of his beauty suddenly suppressed by the splendour of the face of this lotus-eyed one',—it is being overjoyed at this, I ween, O' beautiful one! that the splendour of the lotus is attached to your feet"].

[Here we have the Causal Fancy.]

And

[*Page* 644.] "लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता" ॥

["Darkness anoints the bodies as it were the sky showers Arjana, as it were; and vision is become purposeless like the science of evil persons"].

(*a*) Here the *Pervadingness*, &c. are supposed to be *anointing*, &c.

92 (*concld.*)—[*Page* 646.] When the difference between two objects is asserted it is the *Dubious* (ससन्देह); when it is not asserted, it is (संशय).

(5) The Sasandēha, a Dubious.

To exemplify, when the difference is stated—

"Is this the Sun? He is associated with (has) seven horses. Is it fire? It never permanently moves on all sides. Is he the Death-God become visible? He has the buffalo for his conveyance. Thus (O King!) your foes, seeing you in battle, fall into various doubts."

By saying 'when the difference is asserted' it does not mean that it is only such as having ascertainment latent within it; but Dubiousness, ending in certainty, is also accepted as such,—*e. g.*

[*Page* 648.] "Is it the Moon? Where lies the mark? Is it a lotus? Where is the water gone? O fawn-eyed one! After (all these doubts) it was ascertained to be the face, through (the existence of) lovely and graceful words."

But here the certainty is not hinted, as in the Dubious with latent certainty (but is expressly denoted and as such not being so charming) it was excluded by Bhattodbhata.

To exemplify, when the difference is not stated—

"In the creation of this woman, was the brilliant Moon the Creator? or Madana himself, predominating in the Erotic? or the flowery months (spring)? or else how could the ancient Rishi (Brahma) create such a lovely form,—having as he has his sensibility deadened by the study of the Vedas and his desire turned aside from objects (of enjoyment)?"

(*a*) The former half is a case of Poetic Fancy, and not of Simile; because the इव, occurring in the company of the verb, implies *probability* and not *similarity*. This point is clearly explained in the *Vyākaraṇa-Mahābhāshya*, on the *sūtra* "धातोः कर्मणः समानकर्तृकादिच्छायां वा" [III. i. 7].

93 *(contd.)*—[*Page* 651.] That is Metaphor which is the non-difference of the two objects compared.

(6) Rūpaka or the Metaphor.

The non-difference (*i. e.* the imposition of non-difference) being due to extreme likeness of the two, not having their difference concealed.

93 *(concld.)*—[*Page* 652.] Where the full expressed (meaning) is imposed, it is Metaphor *Universal* (dwelling in all the objects).

The first kind of Metaphor.

Where the imposed (object), like the substratum of imposition (the Upamēya), is also directly expressed by words, then we have Universal Metaphor, *i. e.* where the complete imposed object is denoted by the word. The plural number in आरोपिताः is without any signification.

[*Page* 653.] To exemplify the Universal Metaphor—

"This *kāpālikī* (a kind of female ascetic) *of the night* wanders from continent to continent—bright through the rubbing of the ash of light, wearing bones of stars, loving the sport of disappearing, and carrying in her hand the skull of the Moon, wherein has been put—under garb of the mark—the powerful (efficacious) unguent."

[*Page* 654.] Here in the (first) three feet we have the Metaphor; the imposed attribute being the addiction to the sport of disappearing, based on which, we have Metaphor; and as such no question can be raised as to its being a commixture.

94 *(contd.)*—[*Page* 655.] That (Metaphor)—where it (the imposed) is both expressed (denoted directly by words) and (indirectly) hinted by the sense—is the *Partial*.

The second kind of Metaphor.

Some of the imposed being directly expressed by words, and others being such as to be ascertained from the power of the sense we have the *Partial* (and it is so called because) of the expression (manifest denotation) of one part (the श्रौता).

To exemplify the Partial Metaphor—

"जस्स रणन्तउरए करे कुणन्तस्समण्डलग्गलग्रम् ।
रससंमुही वि सहसा परंमुही होइ रिउसेणा" ॥

["He who is (so positioned) when he handles (embraces) the sword (a woman, his wife) in the harem of the battle-field, then the enemy's army (another woman) turns away from him, though yet endowed with heroism (yet amenable to emotion)."]

Here the imposition, *character of the harem*, on the 'battle-field' is directly mentioned by word; but the facts of the 'sword' being the principal woman and the 'army' the subordinate woman, are got at merely by the power of the sense. Thus there being a speciality (that of being directly denoted) in one part, it is Partial.

94 *(contd.)*—[*Page* 657.] This is with subordinates.

The above two kinds of Metaphor (The Universal and the Partial) are accompanied by parts (other subordinate Metaphors.)

The third kind of Metaphor.

94 *(contd.)*—That without subordinates is the *Pure*.

e. g.

"While listening to songs, she remains immoved; enquires her beloved's news again and again, of her friends; lies inside without sleep;—from all this I know that the mind-born has commenced to water the *plant of affection* in her heart."

Here the only metaphor lies in प्रेमलतिका, &c.

The Mâlâ-Rupaka.

94 *(concld.)*—[*Page* 658.] The String is as before.

As of Simile, so here of this also, String is that where on one object many are imposed—*e. g.*

"That beloved one is the fount of beauty, the joy of the excellence of youth, the captivating incantation of brightness, the residence of grace and elegance, the teacher of clever statements, the embodiment of the unlimited expertness of the creator, the arrow of the Five-arrowed one, and lastly the crown-gem among women."

95.—[*Page* 659.] Where there is an imposition of others simply as a means to the imposition of the principal, it is the Consequentional Metaphor—and this occurs both where the expressed is coalesced, and distinct.

The Paramparita Rupaka.

[*Page* 660.] To exemplify the Stringed (or Serial) Coalesced (or Paronomatic) Consequentional Metaphor—

"विद्वन्मानसहंस वैरिकमलासंकोचदीप्रद्युते
दुर्गामार्गणनीललोहित समित्स्वीकारवैश्वानर ।
सत्यप्रीतिविधानदक्ष विजयप्राग्भावभीम प्रभो
साम्राज्यं वरवीर वत्सरशतं वैरिञ्चमुच्चैः क्रियाः" ॥

["O thou! the swan of the (Mānasa lake of the) heart of learned men! the sun (in causing the expansion of the lotus) in shrivelling the expansion of the glory of your enemies! Çiva (in looking for Durgā, Pārvatī) in non-search of forts! Fire (in devouring the fuel) in accepting battle! Daksha (in not loving Satī) in love for truth! Bhīma (in being the elder of Arjuna) in victory! O King! Brave of the brave! may you magnânimously rule for a whole hundred years of Brahmā!"]

Here the imposition of *the character of the swan, &c.* on the 'king' is founded on the following impositions—the *heart* resembling the *Mānasa lake;* the *shrivelling of the goddess of wealth* being *the expansion of lotus;* the *search for Durgā* being the *non-search for forts;* the *devouring of fuel* being the *acceptance of battle;* the *hatred for Satī* being the *love for truth; Vijaya* (Arjuna) being the *victory.*

[*Page* 661.] Though this has been said to be a verbal Figure of Speech, and will be spoken as such further on, yet it is mentioned here in consideration of usage. Some include this in the Partial Metaphor.

To exemplify the Non-coalescing Serial Consequentional Metaphor, where the denoted meanings are distinct—

"Thy arm, O king! the producer of the widowhood of thy brave enemies' wives, is ever glorious—being as it is the pole of

the elephant of victory, a bund in the ocean of misfortunes; the Eastern mountain of the Sun of the Sword, the sporting pillow of the goddess of wealth, and lastly the Mandara mountain in the sportive churning of the ocean of battle."

Here the imposition of *the character of the pole* &c. on the king's arms becomes proper only after that of *the character of the elephant* &c. on *victory* and the rest, mentioned distinctly.

We may have the Non-serial (Simple) Consequentional Metaphor as in the following—

(1) The Paronomatic—

"अलौकिकमहालोकप्रकाशितजगत्त्रयः ।
स्तूयते देव सद्वंशमुक्तारत्नं न कैर्भवान्" ॥

["O king! by whom are you not eulogised—you being the pearl of the bamboo of high family, and brightening the world with your superhuman resplendence?"]

(2) The Non-paronomatic—

["Glorious are you, the primeval Tortoise! the root of the plant of the fourteen-fold Universe! being infinite and unsupported, and from Whom have not turned aside extraordinary phenomena."]

The Girdle-Metaphor as in the following—

"Madana captivates the hearts of men, by means of the leaf-hands of creepers, the lotus-face of the lotus, and the face-moon and the lotus-hands of women."

——is not described, because there is not much charm in this (as there is in the Girdle Simile).

(7) *Apahnuti* or Concealment.

96 *(contd.)*—[*Page* 665.] That, which, after having denied (the real nature of) the object described, establishes another (an imaginary character), is Concealment.

Concealment is that which establishes the object to be compared, after having falsified (denied) the object compared to.

[*Page* 666.] Examples—

"O daughter of the mountain! this is not the developed stigma of the moon with fully developed sheen. It is (the colour of) his wife, the Night, soundly sleeping on his breast, cool through the dropping of nectar."

[*Page* 667.] Or again—

"O friend! just see what are the enemical feelings of Cupid towards loving person reduced by separation! see how by him has been applied poison to his arrows under show of black-bees on the mango trees in the garden!"

Here the suggested meaning is that *the mango trees with the black-bees are poisoned arrows.*

[*Page* 668.] Or again—

"Verily Cupid burnt by Çiva has fallen on the plump thighs of the fawn-eyed one,—a very tank of the nectar of loveliness! for from the hole of her navel proceeds a line of smoke,—in the form of the hair over the navel—showing the extinguishing of the fire on his body."

Here the suggested sense is that *it is not a line of hair over the navel, but a thin column of smoke.* Thus it may be suggested by various other ways.

(8) Çlesha or Ideal Paronomasia.

96.—Paronomasia is that where several meanings are got out of a single sentence—*e. g.*

"उदयमयते दिङ्मालिन्यं निराकुरुतेतराम्
नयति निधनं निद्रामुद्रां प्रवर्तयति क्रियाः ।
रचयतितरां स्वैराचारप्रवर्तनकर्तनम्
बत बत लसत्तेजःपुञ्जो विभाति विभाकरः" ॥

"This sun (receptacle of brightness) resplendent, rises (becomes prosperous), removes the darkness of the atmosphere (the dirtiness of all people), kills the closure of sleep (removes dullness), urges men to action, and clips the spontaneous and unrestricted actions of peoples."

Here the denotations not being restricted (by means of Context, &c.) to any particular case, the description is equally applicable both to the Sun and to the King.

97 *(contd.)*—[*Page* 671.] The Modal Metaphor is the implication of another (object), through differentiative adjuncts (qualifying adjectives) capable of diverse significations.

(9) *Samasokti* or the Modal Metaphor.

When the sentence signifying the principal meaning, implies another, through power of the qualifying adjuncts with diverse significations,—not through that of the qualified substantive—it is Modal Metaphor,—literally, the "Brief Double-Signification."

Example—

"लहिउण तुज्झ बाहुप्फंसं जीए स को वि उल्लासो ।
जअलच्छी तुह विरहे ण हूज्जला दुब्बला णं सा" ॥

"The glory of victory,—which by the contact of your arm, had quite an unique joy—now, through separation from you, appears,—not bright,—but reduced and meagre."

[*Page* 672.] Here the term जयलक्ष्मी does not express only a woman (but also Glory of Victory).

97 *(concld.)*—When an impossible relation of things establishes similitude, it is Illustration.

(10) Nidarçanā or Illustration.

Illustration, *i. e.* exemplifying or instancing.

[*Page* 673.] Example—

"Where (on one side) the family founded by the Sun, where on the other, my limited intellect! through sheer delusion do I wish to cross the ocean by means of a raft."

[*Raghuvança*, Canto I.]

Here the sense finally arrived at is that—

"The description of the Solar Dynasty by my intellect is like the crossing of the ocean by means of rafts."

[*Page* 674.] Or again—

"The hot-rayed one—with his string-like rays spreading—having risen,—and the moon similarly having set,—this mountain bears the appearance of an elephant with two bells hanging on its two sides." [*Çiçupālavadha*, IV.]

Here the fact of the appearance of one being borne by another being questionable, the sense develops into the Simile, that 'the appearance of the mountain is like that of an elephant.'

"Verily does he hope to swim across the ocean, to catch hold the moon's disc, and to jump over the Mount Meru—who, O lord! attempts a description of your good qualities."

Here we have the Stringed or Serial Illustration.

Another kind of Illustration.

98 *(contd.)*—When the connection of the action and its cause is signified by the action (verb) itself, then we have the other kind of Illustration.

When the connection of the action and its cause is comprehended through action itself, that is another (kind of) Illustration, *e. g.*

[*Page* 676.] "'A low object attaining a high position, will naturally fall down'—thus saying, as it were, the stone-dust wafted by a wild wind, falls down from the mountain top."

Here the *action of falling* signifies the connection between *falling*, and (its cause) the fact of *a low person attaining to high positions.*

(II) Aprastutapraçañsā or Indirect Description.

98 *(concld.)*—[*Page* 677.] Indirect description consists in the description of an alien or extraneous object implanting itself in the object to be described.

Indirect Description is the implication of the object in question by the description of an extraneous matter.

The five kinds of Indirect Description.

99.—(1) The effect, (2) the cause, (3) class or generality, and (4) speciality,—being the objects in question, the

description of their contraries, and (5) the description of a thing resembling the object in question. Thus it is five-fold.

Their contraries—*i. e.* cause, etc. respectively.

Examples in order—

(1) Description of cause, the effect being in question—

"'O beautiful one, do not those who have been separated, meet again? Then why be anxious for me? you have been altogether reduced!' I having said this, she, looking at me, expressed a determination to die, by means of her eyes, unmoved through modesty, and with tears overflowing and being absorbed.' [*Amaruçataka.*]

[*Page* 679.] Here it being asked 'why did you keep back from going?'—(and thus effect being the object in question) the cause (the determined death of the beloved) is described.

(2) The description of the effect, when the cause is the matter in question—

"'O lord! the king's daughters teach me not; silently lying are the queens; O Kubjā! feed me! why do not the Ministers of the Prince eat?' thus O lord! does the parrot, let out by the passers by, in thy enemy's empty house, speak, on seeing the pictures (of its former master)."

Here the matter in question being the cause—the fact that on your advance, your enemies fled away, evacuating their houses —the effects (of such evacuation) are described.

(3) The description of the particular, when the general matter is in question—

"You have heard very little from him in the form that a certain foolish person took water-drops on lotus leaves to be pearls. Hear from me a farther (instance of foolishness). Going to take it up, and thus the drop having disappeared by being taken up in the finger-tip, the fool gets not sleep through internal pain on the thought of where should his pearl should have flown away!"

[*Bhallataçataka.*]

Here the matter to be described being the fact that foolish persons are attached to such improper things, the particular instance of a fool is described.

(4) The description of the general when the particular is to be described—

"He who washes the tears from the eyes of his friend's wife by avenging his friend on the enemy—he alone is to be respected, the only wise man; his alone is real living, and he the receptacle of prosperity."

[*Page* 681.] Here the matter meant to be described is a particular instance—*viz.* 'you will be respected if you remove the grief of Narakāsura's wife by killing Krishna,'—but the description is that of a general case.

(5) Of 'the description of a matter resembling the original' there are three forms—Where the means of implication is (*a*) *Çlesha* (the paronomatic use of the substantive, as well as of the qualifying adjunct), or (*b*) *Samāsokti* (the paronomatic use of the qualifying adjunct alone), or (*c*) Mere resemblance (without any paronomasia).

Examples in order—

(*a*) Through *Çlesha.*

"One may give up manliness, may lower himself, may even give up his magnanimity—one may do all this to protect this world,—this was the way shown by Purushottama."

[Here the object to be described is a good man. And the description given is that of ressembling Vishnu through a pun upon the qualifying term पुंस्त्वात् and the qualified पुरुषोत्तम] (= good man, and Supreme Being).

(*b*) Through *Samāsokti*—

"येनास्यभ्युदितेन चन्द्र गमितः क्लान्तिं रवौ तत्र ते
युज्येत प्रतिकर्तुमेव, न पुनस्तस्यैव पादग्रहः ।
क्षीणेनैतदनुष्ठितं यदि ततः किं लज्जसे नो मनाक्
अस्त्वेवं जड़धामता तु भवतो यद्व्योम्नि विस्फूर्जसे" ॥

"O Moon! against the rising Sun, by whom you have been suppressed, the only proper course for you would be revenge, and not falling on his feet (absorbing his rays). Doing this when devoid of your magnificence, are you not ashamed? Or it may be your dullness (coolness) through which you yet show yourself (in the sky)."

[Here there is no pun on the substantive Moon, but merely on the qualifying adjuncts by means of which the description of an impoverished individual is implied.]

(c) Through mere Similitude—

"What has the wretched ocean done with the water taken from the rivers? He has salted them; offered it to the submarine fire, or kept in the innermost caves of the nether world."

[Here the object to be described is the person squandering away the wealth he got from places where it was properly spent.]

[*Page* 684.] Some kinds of this (the Indirect Description based on mere Similitude) are possible on the non-imposition of the implied or suggested meaning—*e. g.*

"There are means, for crossing the ocean, pervading the length and breadth of the universe, as also the innermost caves of the nether world. But if by chance he becomes emptied of water, who would be able to look at his depth and the inner holes?"

[Here the implication is that "It is much better to have a bad master full (of wealth &c.) than devoid of all—the latter circumstance leading to greater evils for the servant." But the direct meaning being quite compatible by itself, this implication is not necessary.]

[*Page* 685.] Sometimes it is through imposition—*e. g.*

"'Who are you'? 'know me to be the fate-stricken Sakhotaka.' 'You speak as if you were disgusted.' 'Rightly have you guessed.' 'How is that?' 'This Vata tree, that lies on the left of the road, every traveller has recourse to, and to me, lying on the road, does not belong even shade enough to benefit others."

[Here the intended description is that of a good man incapable through poverty of doing good to others. And the original meaning—the conversation between the speaker and the tree—is not properly applicable to the tree; and as such the figure here is based on mere imposition of the implied meaning.]

[*Page* 686.] Sometimes, through partial imposition—*e. g.*

"This the curious process of the turning of the tongue! that fickleness of ear! The eyes too incapacitated, through intoxication, to descriminate between his own and other's ways! or what is the good of saying more? O black-bee thou hast forgotten all this, that O brother! you still stick to this elephant, with empty trunk,—wherefore this thy determined attachment?"

[*Page* 687.] Here the *turn of the tongue* and the *emptiness of the trunk* are not reasons for the departure of the black-bee, the *intoxication*, on the contrary, is only a reason for its sticking to it; the *fickleness of the ear is* the only reason.

(In the case of a human master, शून्यकर is *empty-handed*, मद is *pride* and *arrogance*, कर्णचापल is *easiness of belief*).

(12) Atiçayokti or Hyperbole.

100-101 (*contd.*)—[*Page* 688.] (1) When the original (the object to be described) is established by being swallowed by the other (the object compared to); (2) When the object is described as distinct; (3) when the (sense) is assumed through the use of such expression as 'if' &c.; (4) When the causal sequence is inverted—then is to be known the Figure Hyperbole.

(1) The one is that where the establishment or comprehension is that of the object described, (*a*) swallowed by the object compared to—*e. g.*

. [*Page* 689.] "Lotus in a place without water! A couple of lotuses again in the lotus! All these again in a golden creeper! And this too soft and lovely!—What a series of strange phenomena!"

(*a*) *i. e.* not denoted by its own denotative terms.

Here 'face' 'eyes,' &c. are comprehended as being of the form of the 'lotus,' &c. [This form of the Hyperbole consists, according to the *Pradīpa*, in the comprehension of identity in difference; as here the identity of face in the lotus].

[*Page* 690.] (2) That, where the object described is comprehended as strange or peculiar, is the second—*e. g.*

"Strange is her loveliness! Peculiar the brightness of complexion! The young woman cannot be the creation of the common creator."

[This form consists in the comprehension of difference in identity]

[*Page* 692.] (3) The third form is that where the impossible (not directly comprehensible) sense is got at by means of such expressions as 'if' 'if it were so,' &c.—*e. g.*

"If the body of the moon were spotless during night, then would her face be troubled with similarity."

[*Page* 693.] (4) The fourth is the pre-mention of the effect in order to show the quick efficacy of the causal operation—*e. g.*

"Mālati's heart was first occupied by the arrow—Cupid; by you, O loved of women, it was occupied only later on, when you traversed the path of her vision." [*Kuttanīmata* 96].

[Here the cause, *Cupid occupying the heart,* was the *seeing of the young man;* but in order to show the quickness of the causal efficacy, the natural sequence is inverted].

(13) *Pratīvastūpamā* or Typical Comparison.

101-102 (*contd.*)—[*Page* 694.] Typical Comparison is that where a single common (attribute) is mentioned twice in two sentences.

Typical Comparison—the comparison of matter, *i. e.* the meaning of a sentence—occurs when, both in the sentence describing the object compared and in that containing the object compared to, the common attribute is mentioned—but by different words, in order to avoid the fault of Repetition—*e. g.*

"देवीभावं गमिता परिवारपदं कथम्भजत्वेषा ।
न खलु परिभोगयोग्यं दैवतरूपाङ्कितं रत्नम्" ॥

"How can she, having once enjoyed the position of a Queen, be lowered to the position of a common woman? Verily, the jewel marked with divine forms is not capable of wear."

[Here the common attribute—*impropriety*—is mentioned in both cases, but by different words].

There are Serial Typical Comparisons also—*e. g.*

"यदि दहत्यनलो" (*Vide Text*, P. 445).

Similarly may others be followed.

(14) Drishtānta or Exemplification.

102 (*concld.*)—[*Page* 697.] Exemplification is the reflective representation of all these.

Of all these, *i. e.* of the common attribute &c.

Exemplification (दृष्टान्त) is explained as that of which the अन्त (*i. e.* comprehension) is perceived—*e. g.*

"On seeing you, is the fire of her desire cooled. For it is only on seeing the moon that the Kumuda blooms."

This is founded on similarity. To exemplify when it is through contrast—

"When you—of auspicious actions (or deeds)—take up the sword in battle,—your enemies become shattered. Dusts are settled only in the absence of wind."

(15) *Dīpaka* or Illuminator.

103.—[*Page* 699.] When the common attribute of the original and the alien objects, is only once mentioned, and when the same Case is connected with many verbs, then we have the Illuminator.

The Illuminator is that where the attribute—of the form of verb, &c.—of the objects connected and unconnected, with the context—*i. e.* of the two members of compariton—is expressed only once. And this is called Illuminator, since the attribute mentioned but once, illumines the whole sentence—*e. g.*

"The wealth of misers, the hood-jewel of serpents, the mein of the lion, and the breasts of young ladies—when are all these touched before death?"

[Here the attribute—*i. e.* difficulty of touch—common to the lady's breasts (the Upamēya) and the others (the Upamānas), is mentioned but once.]

(The second) is that where a Case connected with many verbs, is but once mentioned—*e. g.*

[*Page* 701.] "The newly-wedded wife, when on the (husband's) bed, perspires, shrinks (with terror), turns away, and sleeps with her face turned to the other side, closes the eyes, casts sidelong glances, rejoices internally and desires to kiss."

[Here a single noun, the '*wife*' is connected with the whole series of verbs.]

The Mālādīpaka.

104 (*contd.*)—Stringed Illuminator is that where the preceding helps the excellence of the following.

[*Page* 702.] We have Stringed Illuminator where the following description is helped by the preceding.—*e. g.*

"संग्रामाङ्गणमागतेन" (*Vide* Text, p. 395.)

(16) *Tulyayogitā* or Equal Pairing.

104 (*concld.*)—The single mention of the properties of the *fixed object (or of the object compared to)* constitutes *Equal Pairing.*

[*Page* 703.] '*Of the fixed object*'—*i. e.* of the object described or one alien to it.

Examples in order—

"पाण्डुक्षामं" (*Vide* Text, p. 503.)

[Here the property, that of *expressing*, belonging to the object described, the pangs of separation,—is only once mentioned.]

And

"Before her lovely and graceful eyes, what are the lines of white, red or blue lotus? and by your face are subdued at a stroke, nectar, the nectar-beamed and the lotus."

[Here in the first half the property—that of being disregarded—belonging to the lotuses, the object compared to,—is mentioned once; as is the 'subjugation' in the latter half.]

(17) Vyatirēka or Dissimilitude.

105 (*contd.*)—The description of the excellence of the object compared to, by the other, is Dissimilitude.

'*The other*'—*i. e.* the object compared.

Example—

"The moon, though reduced every day, yet rises higher every day too. O beautiful one! have done! be reconciled! youth, having once gone, returns not again."

Some people have asserted, that here we have an excess of the object compared to, over the object compared. But this is not true; since the property described here is the *greater fickleness* of youth.

The twenty-four kinds of Vyatirēka.

105-106 (*contd.*)—[*Page* 706.] This is twenty-four-fold—one having both the causes (of excellence) mentioned, and three-fold with non-mention (of these); (and these again are such as having) the similitude, expressed by word and meaning, or implied; (and these again being based on words) of double *entendre* as well.

[*Page* 707.] (1) The mention of the two causes of contrast—the excellence of the object described, and the deficiency of that compared to; (2), (3) and (4) the leaving out, or non-mention, of each of these two, or of both. These four kinds become twelve-fold,—on account of the similitude being denoted by word, and by sense, (in each of which there are four kinds), and the Similitude being implied, (in which case too there are four). And these occur in Paronomasia also (as well as without it), and thus become—twenty-four-fold. Examples in order—

"असिमात्रसहायो यं प्रभूतारिपराभवे ।
अन्यतुच्छजनस्येव न स्मयो ऽस्य महाधृतेः" ॥

["That brave person who with only his sword for his help, suppressed enemies, is not puffed, like other ordinary people."]

[*Page* 708.] Here the non-mention of one of the two (causes of contrast)—*ordinary* and *brave*—or of both would make the above, an instance of the three-fold non-mention. The use of the particle इव makes the similitude a verbal or direct one.

"असिमात्रसहायोऽपि प्रभूतारिपराभवे ।
नैवान्यतुच्छजनवत् सगर्वोऽयं महाधृतिः" ॥

Here the affix वति being in the sense of similarity, makes it due to the sense (or indirect.)

"इयं सुनयना दासीकृततामरसश्रिया ।
आननेनाकलङ्केन जयतीन्दुं कलङ्किनम्" ॥

["This beautiful-eyed one, subdues the stigmatised moon, by means of her unstigmatised face, the subduer of the loveliness of lotus."]

Here the absence of any such words as इव or तुल्य—makes the similitude merely an implied one.

[*Page* 710.] "जितेन्द्रियतया सम्यग्विद्यावृद्धनिषेविणः ।
अतिगाढगुणस्यास्य नाब्जवद्भङ्गुरा गुणाः" ॥

"The qualities of that person, of unfathomable excellences, the subjugator of the senses, the student of proper learning, are not imperfect, like (the threads of) the lotus."

Here the affix वति means इव, and the word गुण has a double *entendre*, and the similitude is verbal or direct.

"अखण्डमण्डलः श्रीमान् पश्यैष पृथिवीपतिः ।
न निशाकरवज्जातु कलावैकल्यमागतः" ॥

"Lo! this wealthy Lord of the Earth, with a compact and perfect kingdom, is never deprived of his splendour, like the moon (full and bright)."

Here the affix वति=तुल्य, and the word कला has a double meaning.

[*Page* 711.] The Stringed Contrast is like the Stringed Prativastūpamā. There are as many sorts (of the Stringed Contrast as of the pure ones). These are only partially exemplified.

"हरवन्न विषमदृष्टिर्हरिवन्न विभो विधूतविततवृषः ।
रविवन्न चातिदुःसहकरतापितभूः कदाचिदसि" ॥

"O Lord! you are not *of unequal eyes* (odd) like Çiva, not the suppressor *of merit* (of the demon Vrisha) like Vishnu, nor the *troubler* (beater) of the world by means of your *arms* (rays) like the Sun."

Here वति=तुल्य, and the words विषम, etc., are used with double sense; hence we have *Contrast* based on implied similarity.

[*Page* 712.] "नित्योदितप्रतापेन त्रियामामीलितप्रभः ।
भास्वताऽनेन भूपेन भास्वानेष विनिर्जितः" ॥

"With his resplendence of glory always shining, the King has subdued the Sun, who has his brightness suppressed at night."

Here the similitude is merely implied. भास्वता has a double meaning (*shining* and *sun*).

Or again—

"स्वच्छात्मतागुणसमुल्लसितेन्दुबिम्बम्
बिम्बप्रभाधरमकृत्रिमहृद्यगन्धम् ।
यूनामतीव पिबतां रजनीषु यत्र
तृष्णां जहार मधु नाननमङ्गनानाम्" ॥

"The nocturnal drinking bouts of young men cooled down their desire for drinking, but not so, for the face of women—the face, resembling the clear and shining moon (the wine reflecting the disc of the moon owing to its clearness) with Bimba-like lips (red as the Bimba), and with natural fragrance."

[*Page* 713.] Here though the words इव and तुल्य etc. are not mentioned, yet we have the similitude implied by the parono-

matic qualifications. There will be similar divisions by the distinct mention of words with double meanings; and these may be similarly exemplified.

106-107 (*contd.*)—[*Page* 714.] When something desired to be said, is suppressed or denied for the purpose of conveying a particular meaning, it is Hint; and this is two-fold—having its subject *about to be mentioned*, and *already mentioned*.

(18) *Akshepa* or Hint.

Hint consists in the suppression, or semblance of denial, of a principal subject, not capable of being abandoned, with a view to convey an idea of its unmentionability, or of its being too well-known; and this is two-fold—(1) having its subject about to be mentioned, and (2) having its subject already mentioned.

Examples in order—

[*Page* 715.] "Oh! come! I shall tell you—O cruel one!—something about some body. Or, what is the use? I shall not tell you. Let her, who has taken an unconsidered step, die."

Here the subject to be described consists of the pangs of the woman; and this is suppressed in order to imply the undescribability of her sufferings.

"Moonlight, pearl-necklace, sandalwood anointment, the water of the lunar-gem, camphor, plantain-(roots), bangles (made) of lotus-stalks, and lotus leaves—all these act like fire in her heart, lorded over by you. Ah! what is the good of saying all this? *I shall not tell it*".

(Here the subject—the fire-like effects of cooling objects—is too well-known to be mentioned).

107 (*concld.*)—[*Page* 716.] Peculiar Causation consists in the implication of the effect, in the absence of the action (cause).

(19) Vibhavanā or Peculiar Causation.

Peculiar Causation is the mention of the effect when there is a denial of the action, in the form of the cause.—*e. g.*

"She felt hurt, though not hurt by even a blooming creeper; she turned aside, though not stung by the black-bees; and moved to and fro, even without being moved by waves of lotus leaves."

108 (*contd.*)—[*Page* 718.] Peculiar Allegation is the non-mention of the effect in the presence of a fully developed cause.

(20) Viçēshokti or Peculiar Allegation.

Peculiar Allegation consists in the non-mention of the effect, though there is present the conjunction of all the causes (appertaining to it). This is (threefold)—(1) not having the reason (of the absence of the effect) mentioned, (2) having the reason mentioned, and (3) having the reason inconceivable.

Examples in order—

[*Page* 719.] "Though sleep had gone, the sun had risen, the friends had come to the door, and the paramour had loosened his embrace, yet the woman moved not from the embrace."

[Here the reason, *the great affection*, is not mentioned].

"Reverence to that Fish-marked One, of irrespressible prowess, who, though burnt (completely) like the camphor, is yet capable of displaying his power in every individual."

[Here the reason—*the irrespressibleness of the prowess*—is mentioned.]

"He who though one, is yet victor over the three worlds—the Flower-armed One, not deprived of his power by Çiva, Who deprived him of his body."

[Here the reason of Çiva not depriving him of his power, is not conceivable.]

108 (*concld.*)—[*Page* 721.] The Symmetrical is the systematic connection of words mentioned in order.

(21) Yathāsaṅkhya or the Symmetrical.

(1) "एकस्त्रिधा वससि चेतसि चित्रमत्र
देव द्विषां च विदुषां च मृगीदृशां च ।
तापं च सम्मदरसं च रतिं च पुष्णान्
शौर्योष्मणा च विनयेन च लीलया च" ॥

"O Lord! it is strange that though alone, you live three-fold—in the hearts of enemies, learned men, and the deer-eyed ones,—producing pain, pleasure, and love,—by means of your valour, humility, and graces."

(22) Arthāntaranyāsa or Transition.

109.—Where a general (statement) is supported by a particular, or a particular by a general, through similitude or contrast of properties, it is Transition.

Where through similitude or contrast of properties, a general is supported by a particular, or where a particular is supported by a general, it is *Transition.*

Examples in order—

"To persons, having their heart suppressed by their own faults, the most lovely things appear otherwise. Struck with bile one perceives the snow-white conch to be yellow." (Mere through similitude properties, we have a support of faultiness, by a particular statement).

"सुसितवसनालङ्कारायां &c." (*Vide* Text, p. 441.)

"Through the fault of qualities alone are persons, capable of bearing work, engaged in work. The worthless ox, not having its shoulder hardened (by work), sleeps soundly." (Here we have the particular supported by the general through similtude of properties).

[*Page* 724.] "Oh! a great fault has been committed by my life, that I had to speak in such a manner. Lucky are those that have died without seeing their friends fallen in trouble." (Here we have the general supported by the particular, through contrast).

110 (*contd.*)—Contradiction consists in the mention of two objects,—really not contradictory—as contradictory.

(23) Virodha or Contradiction.

[*Page* 725.] *Contradiction* is the mention of two objects as contradictory to each other, when as a matter of fact they are not so.

110-111 (*contd.*)—Genus contradicting the four, Genus, &c. (Genus, Property, Action and Substance); Property the three (Property, Action and Substance); Action the two (Action and Substance); and Substance contradicting Substance;—thus this is tenfold.

The Ten Forms of Contradiction.

[*Page* 726.] Examples in order—

(1) *Genus Contradictory to Genus.*—

"O handsome one! On the thunderfall of your separation, to the fawn-eyed one, fresh lotus leaves, bangles of lotus stalk and such like things, appear as heaps of flaming fuel."

(Here the genus *lotus* is contradictory to the genus *fire.*)

(2) *Genus to Property.*—

"O Lord of men! in your presence, mountains become lowered; winds motionless, and oceans shallow, and the earth too small."

(Here the genus *mountain,* &c. are contradictory to the properties *lowness,* &c.)

(3) *Genus to Action.*—

"Thy enemies—by obtaining the hold of whose necks, thy sharp sword was coloured (impassioned) and smooth (affectionate)—of them, having their hearts in fight, thou performest bodily adornments by means of the dust (of the battle field). How strange this!"

[Here the genus *sword* is contradictory to the actions of being *impassioned,* &c.]

(4) *Genus to Substance.*—

"It is strange that Janārdana with ease creates, protects and destroys the universe; and when occasion presents itself, He becomes a common fish."

[Here the genus *fish* is contradictory to the substance *Janārdana*].

[*Page* 729.] (5) *Property to Property.*—

"The hands of Brāhmana women, hardened by handling the wooden pole, in their household duties, have become lotus-soft during your regime.

[Here the property *softness* contradicts *hardness.*]

(6) *Property to Action.*—

"Of really appreciative men, even soft talks of evil men, burn the hearts; whereas the words of good men, though harsh, produce pleasure like the juice of sandalwood."

[Here the properties *softness* and *harshness* are contradictory to the actions *paining* and *pleasing* respectively.]

(7) *Property to Substance.*—

"Verily, a peculiar object of creation was Paraçurāma, by means of the uninterrupted shower of whose arrows even the stony-hard *Kraunchādri*, became soft like lotus."

(Here the substance *Kraunchādri* is contradictory to the property of *softness.*)

[*Page* 730.] (8) *Action to Action.*—

"परिच्छेदातीतः, &c." (*Vide* Text p. 204).

[Here the action of *burning* (paining) is contradictory to that of *cooling.*]

(9) *Action to Substance.*—

"Having our hearts moved with desire, we had recourse to the ocean thinking him to be the one reservoir of water and receptacle of Gems. Who knew that the Rishi taking up the ocean

in his joined palms, would drink it up in a moment—the ocean wherein the fish and allegators were fluttering about." [*Bhallata-çataka*].

(Here the action of *drinking* by Agastya, is contradictory to the *substance, the ocean*).

(10) *Substance to Substance.*—

[*Page* 731.] "O thou ornament of the earth! when you are on the banks of the River on the head of Çiva (Gangā), she becomes the Yamunā, by contact with the rivulet of the temple-juice of thy intoxicated elephants."

[Here we have contradiction between the *two substances Gangā and Yamunā.*]

111 (*concld.*)—Natural Description is the description of the peculiar (or specific) action (or appearance) of children, &c.

(24) Swabhāvokti or Natural Description.

Peculiar, i. e. resting in themselves.

Appearance, i. e. colour and form.

Example—

"The horse rising from sleep extends his hind legs, stretches his body, large owing to the depth of the spinal column; brings his face to his breast, with his neck curved; and flutters his dusted mein,—having his lips quivering on account of his desire for grass, and slightly neighing, he is scratching the ground with his hoofs."

112 (*contd.*)—Dissembling Eulogy consists in apparent praise or disparagement, ending contrarily (*i. e.* in disparagement or praise respectively.)

(25) Vyājastuti or Dissembling Eulogy.

Vyājastuti=Eulogy in the form of a dissimilation; or Eulogy through dissimilation.

Example in order—

(1) *Disparagement ending in Praise*—

[*Page* 733.] "No other than yourself is the chief of the ungrateful; shamelessness too is seen nowhere else save in Lakshmī, who, though disregarded, still has her residence in you, who renounce her who has taken shelter in you in thousand ways."

[Here the king is eulogised as being a great giver; but this is done through the description of his fault, *that of renouncing Lakshmī who has taken shelter in him*].

(2) *Praise ending in Disparagement*—

"O Ocean! the subduer of the Buddha (in pity)! what is the use of such words! There is no equal to you in your determination to benefit others! You who help the desert in bearing the weight of infame, attaching to it on account of its disinclination to benefit the thirsty travellers!"

112 (*concld.*)—Connected Description consists in the denotation of more than one meaning, by a word; through the force of the meaning of such words as 'together, etc.' (सह).

(26) Sahokti or Connected Description.

Connected Description is that where a word with a single denotation is made to signify both, on account of the words 'together, etc.'—*e. g.*

[*Page* 735.] "सह दिअसणिसाहिं दीहरा सासदण्डाः
सह मणिवलयेहिं वाप्पधारा गलन्ति ।
तुअ सुहअ विओए तीअ उव्वेअणीए
सह अ तणुलदाए दुव्वला जीविदासा" ॥

[*Karpūramanjarī*].

"Her breath became long, together with days and nights; tears rolling down, together with the jewel bangle; O beautiful one! in separation from you, the hope of life of that longing woman becomes feebler, together with her body!"

Here the *length*, etc. with reference to the *breath*, etc. are directly expressed; that with reference to *nights and days*, etc. are implied by the words "together, etc."

113 (*contd.*)—[*Page* 736.] Privative Description is that where a certain object is shown to be not agreeable, or the contrary, in the absence of another.

(27) Vinokti or Privative Description.

Sometimes disagreeable and sometimes agreeable.

Examples in order—

(1) *The Disagreeable*—

"Moon without the night is not bright; night too without the moon is all darkness; without both of these, the action of Cupid belonging to gallants is not lovely."

(2) *The Agreeable*—

"This prince without the deer-eyed one, is expert in intellectual feats; and without such (evil) friends, he has his character agreeable as the nectar."

113 (*concld.*)—Exchange is (that Figure) where there is an exchange of equal or unequal things.

(28) Parivritti or Exchange.

Exchange, *i. e.* the Figure so-named.

Examples—

[*Page* 738.] "This wind, having imparted graceful motion to these creepers with blooming flowers, takes in their unrivalled fragrance; these creepers, on the other hand, take (attract) the eyes of travellers and gives them (in return) (*i. e.* subjects them to) a host of internal as well as external pain, perplexity and delusion."

In the above, in the first half, we have the exchange of equals (*grace* with *fragrance*); in the second, we have that of unequals—*evil* for *good* (*pain* with *eyes.*)

"O King! your proud enemies at war accept the strokes of manifold arms whizzing in battle, and make over to you this earth, whose embrace with themselves is never to be removed."

Here we have the exchange of good for evil (*earth* for *strokes of arms*).

114 (*contd.*)—Vision consists in the delineation of past or future events as being of the present.

(29) Bhāvika or Vision.

In भूतभाविन: we have a *Dwandwa* Compound. *Vision* (literally) means *that where lies the meaning of the poet*—*e. g.*

"Methinks there was the black collyrium in your eyes. And I perceive thy body as if it were going to be adorned with ornaments."

Here in the first half we have a vision of the past, as in the latter, of the future.

114 (*concld.*)—The Poetical Reason consists in the mention of the reason, by a sentence or a word.

(30) The Kāvyalinga or Poetical Reason.

[*Page* 741.] To exemplify the cause mentioned in a sentence—

"O destroyer of cities! from my bodily incarnation, I infer that I never bowed to you in my previous birth. And bowing to you at present, I shall not offer obeisance in any future birth. Thus O Lord! you will have to excuse my double fault."

To exemplify the mention of reason by many words—

"Her body is such as bears not the strokes of the lovely and soft Çirīsha flower, given by her friends in sportive jokes; and you have raised your arms against such a body; so fall on your head this arm of mine—resembling the missile of the Death-God!"

[*Mālatīmādhava,* Act V.]

To exemplify the mention of cause by a single word.—

"O ash anointments! may good befall thee! string beads! prosperity to thee! Ah! the series of stairs adorning the house of the husband of the Daughter of the Mountain! To-day I am taken in—to the extreme darkness of Beautitude—depriving me of the comfort (*lit.* 'light') of attending on you—by the propitiated Mahādēva."

In these three, the *non-obeisance in past and future births* (in the first Çloka) is the cause of the double fault; the *taking up of arms* (against Mālatī) is the cause of the *falling of the arm* (in the 2nd), and the *deprivation of the comfort-light* is the cause of *extreme darkness*.

115 (*contd.*)—Periphrasis consists in the description (of an object expressed) without the relation of the expresser and the expressed.

(31) Paryāyokta or Periphrasis.

[*Page* 744.] The description—*i. e.* the signification—through implication, (of objects really denoted or directly expressed) without (there being expressed) the relation of the expresser and the expressed—is called Periphrasis—*Paryāyokta* literally meaning the signification by means of a *paryayā*, *i. e.* a change of intonation, &c.

Example—

"यं प्रेत्य चिररूढाऽपि निवासप्रीतिरुज्झिता ।
मदेनैरावणमुखे मानेन हृदये हरेः" ॥

["By looking on whom, intoxication renounced its long residence in the face of Airāvata, and self-respect that in Indra's heart."]

Here the implied meaning—that *Airāvata and Indra were respectively deprived of intoxication and self-respect*—is also directly expressed by words. Thus that which is directly expressed, is also the implied; but the manner of implication is different from that of expression. As for example, an ox being seen, there arises a qualified knowledge, 'The white ox moves'; here that only which is seen (*i. e.* गोत्व, the class 'ox' the cognition of which is unqualitative) is known qualitatively (*i. e.* made the object of qualified knowledge); but the manner of the two cognitions (qualified and unqualified) is not the same. Because that which was perceived (गोत्व, the object of unqualified cognition) was percieved without either distinction or commixture; whereas the qualified cognition is arrived at through differentiation and commixture.

115 (*contd.*)—[*Page* 747.] The Exalted consists in the (description of the) prosperity of objects.

(32) Sampat or The Exalted.

Prosperity, i. e. the connection with prosperity—*e. g.*

"The pearls dropping from necklaces snapped in dalliance, are picked up by sweepers. In the morning are the pearls seen in the yards, coloured with the *alakta* paintings of the feet of lascivious women; and these pearls (being thus reddened) are taken up by sportive parrots, who mistake them for pomegranate-seeds—all these occurring in the house of learned men are, O Bhoja! the results of your munificience."

115 (*concld*)—[*Page* 748.] And it (*Exalted*) is the attachment of prominence to the great.

उपलक्षण—means the attachment of prominence,—that is to say, in the object to be described.

Example—

"This is the forest, residing wherein Rāma addicted to obeying Daçaratha, helped by his arms alone, exterminated the Rākshasas."

[*Page* 749.] Here we have not the heroic *Rasa;* since it is subordinated to the description of the magnificence of the forest.

116 (*contd.*)—The Conjunction consists in the mention of other causes, in a place where there is already a cause (sufficient to bring about the effect).

(33) Samuchchaya or Conjunction.

Where there already being an establisher, others are mentioned, we have the *Conjunction.*

Example—

[*Page* 750.] "Irrepressible are Cupid's arrows; my beloved is at a distance; the heart is longing; the love deep; age young; life hard; family unstigmatised; feminineness contradictory to firmness; the season, the friend of Cupid; the Death-God incapacitated; the friends not clever enough; how is this strong pang of separation to be borne?"

Here "Cupid's arrows" alone is enough to make the separation unbearable; over and above this are mentioned other (causes), *the beloved being at a distance, &c.*

This *Conjunction* becomes threefold, as caused by the mixture of two good, and one good another bad, and of two bad causes. But these are not separately defined. Examples:

"The family untainted; appearance gentle; intellect versed in revelation; the strength of arms enough; wealth clear; sovereignty unimpeded;—these thy conditions are naturally sweet; and through these this person becomes elated; but these are only your goading hooks."

Here we have a conjunction of good ones. In the previous example we have that of improper ones.

In the following—

"The moon dimmed in the day, woman with faded youth, a tank deprived of lotus, a handsome person illiterate, a lord addicted to wealth, good men always hard pressed, evil men (prominent) at a king's court—these are the seven darts to my heart."

[Bhartrihari's *Nītiçataka.*]

(*a*) There already being a dart in the shape of the 'dimmed moon,' others are also mentioned. And here we have the conjunction of the good and the bad.

116 (*concld.*)—[*Page* 753.] Another kind of Conjunction results when properties and actions are (described as) simultaneous.

Another Form of Conjunction.

Examples in order—

(1) The Simultaneity of two Properties—

"O king! this thy army, having suppressed the enemies' faces, soon became untainted (or flawless.) And the faces of evil men became tainted or depressed."

(*a*) The 'moon' is not proper (or good) in itself, but as qualified by dimness, it becomes improper.

Here of *clearness* and *taintedness.*

[*Page* 754.] (2) Of Actions—

"This the separation from my beloved, suddenly brought about; and the days are sure to be lovely on account of the absence of heat, owing to the rising of fresh clouds."

Vikramorvaçīya Act IV.]

Here of *being brought about* and *sure to be.*

(3) Of Action and Quality—

"Thy eyes like the white lotus became reddened, when directed towards thy enemies. And O Mundane Indra! On them fell the glance of misfortune."

Here of *reddening* and *falling.*

Seeing such instances as—"he blandishes the sword—and spreads his fame," "you weild the sword in the battle-field, and the Gods are with praising voices in the heavens,"—we cannot restrict the Conjunction, as residing either in different substrates alone or only in the same substrate.

117 (*concld.*)—[*Page* 755.] When the same object occurs (*a*) successively in more than one, it is Sequence.

(34) Paryāyā or Sequence.

Where a single object occurs (without the mention of the cause), or is made to reside (having the cause mentioned), in more than one, then we have the Figure *Sequence.*

Examples in order—

(1) One occurring in many—

"O poison! who directed you to this successively higher localities of residence? first of all in the ocean's heart; then in the throat of the Çiva; and at present in the words of evil men."

[*Bhallataçataka.*]

Or again—

"बिम्बोष्ठएव रागस्ते तन्विपूर्वमदृश्यत ।
अधुना हृदये ऽप्येष मृगशावाक्षि लक्ष्यते" ॥

(*a*) This is said in order to differentiate it from Conjunction, as also from the two following.

"Previously was redness seen in your lips alone, now O deer-eyed one! it (affection) is seen in your heart also."

Here the two "*Rāgas*" being materially different, are yet understood as one, and hence the example is not contradictory (of the '*singleness*' of the definition).

(2) One made to reside in many—

"The emotion of the Demons with regard to the wearer of the Kaustubha was located in the Bimba lips of their beloved (Vishnu having attained the form of a lovely woman) by the Flower-arrowed One."

Here the cause, *the agency of Cupid*, is mentioned.

117 (*contd.*)—[*Page* 758.] Another kind of this results from an inverted process.

Another kind of Sequence.

i. e. the occurrence, &c. of many in one.

Examples in order—

"Strange it is that the sweet and graceful words of evil men at first clearly exhibit nectar, and that soon enough they bear testimony to internal poison, the cause of delusion."

Here in one substrate, *the words of evil men,* occur successively the two actions; and the cause is not mentioned.

"That low-walled house, and this palace lighted from heaven, that red and jaded cow, and the herd of bellowing elephants! that sound of the *musala,* and this the sound of woman's songs!—strange it is that in a few days, this Brāhmana has attained to such an opulence!"

Here the cause, *opulence,* is mentioned.

Here since the *acceptance* and the *renouncing* are not both attributed to the same agent, therefore it is not *Parivritti* (of which a necessary condition is the fact of the *accepting* and the *renouncing* both belonging to the same agent).

117. (*concld.*)—Inference is the description of the Reason and the Conclusion.

(35) Anumāna or Inference.

Reason is threefold—being a property of the Minor term, being universal affirmative, or universal negative; and *conclusion* is the permanent relation of the object having the reason for its property (*i. e.* the Minor term), and the pervaded (*i. e.* the Major term).—*e. g.*

[*Page* 760]. "Since the heart-piercing arrows are seen to enter wherever the brows are moved by the eyes moving like waves; therefore (we infer) the angry sovereign Cupid always runs before these (women), having his bow encircled with arrow in his hand."

Here the second half is the conclusion, the former half being the reason.

[*Page* 761]. The inversion of the order of the premises and the conclusion, giving no peculiar charm, is not shown.

(36) Parikara or Insinuator.

118 (*contd.*)—Insinuator is the description (of a certain object) with significant epithets.

Example—

"The archers desire to fulfil his ends, even at the expense of their lives—the archers, valiant, presented with riches, renowned in battle, not won over by others, and not opposed to each other."

[*Kīrātārjunīya*, Canto I.]

[*Page* 763]. Though the *Significant* has already been mentioned as being the negation of the fault of *Insignificant*, yet there arises a peculiar charm by the attribution of many epithets to a single object; and then only is it included among Figures.

(37) Vyājokti or Artful Assertion.

118 (*concld.*).—The Artful Assertion is the concealing of the unhidden form of things.

The form of things, though not very explicit, yet somehow made so, being somehow concealed, gives rise to the *Artful Assertion*. This is not the same as *Concealment* since here (in the *Artful Assertion*) there can be no similitude between the object compared and that compared to.

Example—

"Being subjugated by the horripilation, etc. attendant upon the touch of the hands of Pārvatī offered to him by the Lord of mountains; and rather astonished at the marriage rites, Çiva spoke out 'Oh how cool is Himalaya's hand;' and as such being smilingly looked upon by the females, may Çiva protect!"

Here the *horripilation* and *shivering* brought about as manifestations of the quality of Goodness (Çiva's love for Pārvatī), — have their real forms concealed by being expressed as caused by the cool touch of Himalaya's hands; and thus bring about the Figure *Artful Assertion.*

(38) Parisankhya or Special Mention.

119 [*Page* 767]—When an object, either asked or unasked, being directly expressed by words, finally ends in the setting aside of similar objects, it is Special Mention.

Any matter, otherwise proved and directly expressed by words, when leading, in the absence of any other purpose, to the setting aside of similar matters, it is *Special Mention.* Here the assertion may be accompanied, or otherwise, by a question; and these again are each twofold, inasmuch as the object set aside, is either implied or directly expressed. Thus then does this Figure become fourfold.

Examples in order—

(1) The object set aside—implied and preceded—by question—

"What is to be addicted to by men? The flawless proximity to the Celestial River. What is to be meditated upon in seclusion? The two feet of Vishnu. What is to be worshipped? Virtue. What is to be desired? Pathos (or sympathy) accompanied by which the heart becomes beautified as it were."

(2) The object set aside being directly expressed and preceded by question—

"What is ornament? Fame, not jewels. What is to be performed? Good deeds befitting good men, not misdeeds. Which

vision is unimpeded? Intellect, not eyes. Who, other than you, knows the discrimation between evil and good?"

(3) Implied, without question—

"Curls in the hairs; redness in the hands, feet and lip; hardness in the breasts; and unsteadiness resides in the eyes."

(4) Expressed without question.—

"Devotion to Çiva, not to riches; addiction to learning, not to women, the weapons of Cupid; anxiety for fame, not for the body;—all these are seen in good men."

(39) Kāraṇamālā or the String of Causes.

120 *(contd.)* [*Page* 770.]—The String of Causes is that where the causality belongs to the preceding successively (to the following).

जितेन्द्रियत्वम् &c. (*Vide* Text, p. 484.)

The Figure 'Cause'—defined (by Udbhata) to be the 'delineation of the effect as identical with the cause'—is not described, since it is devoid of all charm, like the statement 'butter is longevity.'

[*Page* 771.] In the couplet—

"अविरलकमलविलासः सकलालिमदश्च कोकिलानन्दः ।
रम्योऽयमेति सम्प्रति लोकोत्कण्ठाकरः कालः" ॥

["Now is come the lovely season, producing anxiety in men's hearts, and having the graces of uninterrupted lines of lotus, and intoxicated, as it were, by the humming black-bees, and the joy of the cuckoo."],—

the poetical charm has been said by those wishing to class it among poetry, to lie in the *Alliteration*, and not in the existence of an independent Figure 'Cause.' In fact the 'Cause' is nothing more than the *Poetical Reason*.

(40) Anyonya or the Reciprocal.

120-121 *(contd.)*.—It is the Reciprocal, when two objects produce each other through an action.

The Figure named *Reciprocal* arises when to objects belong causality with regard to each other, through a common (*i. e.* similar) action.

Example—

"Tanks add beauty to the swans; and so do the swans to the tanks; these two only beautify each other."

Here the causality of both (*swan* and *tank*) with regard to each other, is through the common action of "adding beauty."

(41) The Uttara or Reply.

121-122 *(contd.)* [*Page* 773].—It is the Reply—(1) when (there being no question directly expressed) the question is implied by merely listening to the reply; and (2) when, the question being directly expressed, the reply—being improbable—is repeated more than once.

(1) When the preceding sentence (the question) is guessed out merely by the comprehension of the reply, it is one kind of *Reply*—*e. g.*

"O merchant! whence can I have ivory or tiger-skin, so long as my daughter-in-law with lovely locks, is in my house?"

Here the sense implied is that which must have been spoken by the purchaser—"if you have ivory and tiger-skin, take the price, and let me have them."

This is not *Poetical Reason,* because the *Reply* does not resemble it in form; and because the reply is not the producing cause of the question (as in the *Poetical Reason*) (but it is only the signifying cause). Nor is this *Inference,* since the premises and the conclusion are not mentioned as referring to a single object. Hence *Reply* is an independent Figure.

(2, [*Page* 775]. When after a question, the reply looks like improbable, owing to its not being generally comprehensible, it is another kind of Reply—*e. g.*

"What is adverse? The process of fate. What is hard to be obtained? Appreciative people. What is pleasure? A good wife. What is pain? The existence of evil men."

In the questioning Parisaṅkhyā the import lies in the (implication of the) setting aside of another; whereas here the import rests in the directly expressed meaning. In this lies the difference of these two.

(42) Sukshena or The Subtle.

122-23 (*contd.*)—[*Page* 776]. Where a subtle meaning somehow hinted or implied, is signified for the sake of another (meaning), by means of some property, then we have the Subtle.

Somehow—i. e. by means of *gestures*, etc.

Subtle—i. e. comprehensible only by a keen intellect.

Example—

"Some friend having seen the marks of Kuṅkuma blurred by the perspiration from the face, smiled and painted a sword in the hand of the young woman, signifying (thereby) her masculinity."

[*Page* 777.] Here some one having seen her form, inferred her masculinity, which is cleverly manifested by painting the sword in the hand, proper only for men.

Or again (by means of *gesture*)—

"Knowing the clever man with significant glances to be longing for a time of meeting, she contracted the sporting-lotus."

[*Page* 778.] Here the paramour being guessed out, through his significant glance, to be desirous of having some hint as to the time of meeting, he is informed of the *night* being the time, by the contraction of the lotus (which happens only at night).

(43) Sāra or Climax.

123 (*concld.*)—A successive using in the excellence of things to the highest pitch, is Climax.

परावधि = that whose limit is the highest point; Since excellence rising successively can rest there alone.

Example—

"On a kingdom, the earth is the pith; of earth, a city; of a city, palaces; of palaces, beds; of bed, lovely women, the all in all of the Bodiless One (Cupid)."

(Here the excellence rising successively, reaches the very climax in the 'all in all'; and thus we have the Figure *Climax.*)

(44) The Asangati or Disconnection.

124 [*Page* 779.]—The simultaneous representation of two properties—being cause and effect—as locally separated, is Disconnection.

In ordinary experience the effect is seen to be produced in the place occupied by the cause, as Smoke, &c.; where, on the other hand, two properties—bearing the causal relation between themselves—appear, through some speciality, as occupying different positions, then we have *Disconnection*—so called from abandoning the natural accompaniment of the cause by the effect.

Example—

[*Page* 780.] "People say that to him is pain, who has the sore; but this is not true: the mark of teeth is on the cheek (of a woman) and the pain (consequent upon the cut) is to the co-wives."

This Figure is an exception to (a particular case of) *Contradiction*, and not *Contradiction* itself; since the contradiction perceived here, must necessarily reside in different substrates; contradiction proper, on the other hand, must be substrated in one locality;—and this, though not clearly mentioned (in the definition of Contradiction) yet is inferred therefrom.

This deduction is necessary, since it is only on abandoning the exception that the general rule can stand; and thus has Contradiction been exemplified.

(45) Samādhi or Convenience.

125 (*contd.*)—[*Page* 781.] Convenience is that where a certain effect becomes easier through the help of other causes.

That where a certain effect, having been commenced, is completed by the doer, helped by other causes, is *Convenience.*

Example—

[*Page* 782.] "Fortunately has the cloud thundered, in order to help me—falling on her feet, in order to pacify her indignant feelings."

125 (*concld.*)—**When a certain relation is comprehended as proper, it is the Equal.**

(46) The Sama or Equal.

If a certain relation subsisting between fixed objects, be comprehended in such a way as 'this (relation) between these two (objects) is proper,' then it is the *Equal.* This is caused by the connection of (1) proper as also of (2) improper matters.

Example—

[*Page* 783.] (1) "This deer-eyed one is the test-stone, as it were, of the expertness of the creator; you too, are in appearance, unequalled, the support of Cupid. A proper connection of these two has been fortunately brought about, and thereby has been accomplished (in the universe) the undisputed sway of Eros."

(2) "Strange, strange, extremely strange is this,—that the creator fortunately has become the creator of proper phenomena—that the immense quantity of the fruits of the Nimba have to be tasted; and the appreciator of this too has been made the crow."

126-27.—**(1) Where the relation of two things cannot attain to propriety on account of some dissimilarity; (2) where the fruit of the action accrues not to the doer, on the other hand (he comes across some extremely) undesirable thing; and (3) where the respective properties and actions of the effects are contradictory respectively to those of the cause,—this is called the Incongruous.**

(47) Vishama or The Incongruous.

[*Page* 785.] (1) Where the connection between two objects is comprehended only when not manifest, owing to an extreme dissimilarity between them; (2) where the doer, having begun a certain action, does not only not attain the fruit thereof, but on the contrary comes across a certain undesirable misluck, and (3) and (4) even when the cause and effect are of similar properties, if theirqualities and actions become respectively contradictory,—(these four cases) constitute the fourfold *Incongruous*,—(so called) owing to the inversion of equality (or propriety).

Examples in order—

(1) "Where on one side, this large-eyed one with body softer than the Çirīsha, and on the other, this firelike (uxorious) harshness of Cupid?"

(Here the connection between the woman and the uxorious fire—two entirely dissimilar objects—is not manifest, and is comprehensible only by the implication of the word क्व.)

[*Page* 786.] (2) "सिंहिकासुतसन्त्रस्तः शशः शीतांशुमाश्रितः ।
जग्रसे साश्रयं तत्र तमन्यः सिंहिकासुतः" ॥

"The hare fearing the son of the lioness took shelter in the moon; him, again swallowed together with his shelter, the son of Sinhikā (Rāhu)."

[Here the sense is that not only was the desired protection not obtained, but a further unlucky thing, the destruction of the shelter, was brought about].

(3) Strange it is that he is such that, touched by his hand, his sword, though black as the Tamāla, yet brings forth fame—the ornament of the three worlds—clear as the autumnal moon."

[Here the properties—*blackness and whiteness*—of two objects,—sword and fame, bearing the relation of cause and effect—are contradictory to each other.]

[*Page* 787.] (4) "O lotus-eyed one! Thou impartest extreme joy! The separation, however, brought about by thee, consumes my body."

[Here the *giving of joy*—the action of the cause—is opposed to *consuming*—that of the effect].

Similarly in the following may *Incongruity* be applied—

"By whose stomach were swallowed the worlds, at the end of the cycle—he again was swallowed, so to say, by the eyes of town woman, alone and intoxicated."

128—Where the container and the contained of the vast contained and the container respectively, are represented as vaster, though really smaller, then it is the Exceeding (or Excess.)

(48) The Adhika or the Exceeding.

[*Page* 789.] The *contained* is that which lies in the *container*, the substrate. In the case of these being vast, if the container and the contained respectively, though really smaller in comparison with it, be represented as vaster, in order to exalt the matter in hand, or the contrary,——these two kinds are called the *Exceeding*.

Respective examples—

"O Lord of the earth! the threefold universe is really vast which contains the collection of your fame—too vast to be contained."

(Here the delineation desired is that of *the vastness of the fame*, which is the contained; and the representation of the universe, though smaller in fact, as vaster, adds to the exaltation of the object described—*viz.* the fame.)—

"The Foe of Kaitabha could not contain within himself the flood of joy caused by the advent of the holy saint—He in whose person the worlds did freely abide, when at the end of the cosmic cycle, He had withdrawn within Himself all the created souls."

[*Çiçupālavadha*, Canto I.]

[Here the greater vastness of the contained, the joy, is described.]

129 [*Page* 790.]—The Hostile is that wherein is described the insult or injury, by some one, of those related to the enemy, who is himself incapable of injury,—the insult ending in the exaltation of the enemy.

(49) Pratipaksha or the Hostile.

When an insult or injury is done to the person or thing connected with the enemy, by some one incapable of injuring an insulting enemy,—the injury only adding to the exaltation of the enemy,—then we have the Hostile,—so called on account of the enemy and his followers being taken as identical. As on the occasion of fighting an enemy, some one else, his representative, is fought; so here also on the occasion of the enemy being won over, some one else related to him, is won.

Example—

[*Page* 791.] "O beautiful one! You, have won the beauty of Cupid,—and she is attached (to you). Cupid presses her, through hatred as it were, simultaneously with his five arrows."

[Here Cupid's enemy to be subdued is the king; but he presses the woman attached to the king, unable to harm the King himself.]

Or again—

"Rāhu,—being unable to injure Vishnu, with whom his enemity was brought about by the cutting of the head,—even now troubles the moon, resembling Vishnu's beautiful face."

The moon is said to belong to Vishnu; by the relation of being related (by similarity) to the related (face).

130.—The Lost is that wherein some object is concealed by another, by means of its own innate or forthcoming characteristic, common to the two.

(50) The Mīlita or the Lost.

Where some object is naturally concealed by another and a stronger one, through some characteristic, common to them, being innate or forthcoming,—this is said to be the twofold *Lost*.

Examples in order—

[*Page* 793.] "The eyes tremulous in the corners; voice sweet and artful; movement gracefully lascivious; the face extremely lovely—all these appearing naturally in the tender body of the deer-eyed one, the intoxication caused by drink though set in, is scarcely perceptible."

Here the *tremulousness, etc.* are characteristics naturally belonging to the body, and are also caused by intoxication, since these are seen there (in intoxication) as well.

[*Page* 794.] "Even experts are not able to perceive the terror of your incapacitated enemies—even though they bear horripilation as well as shivering—located as they are in the caves of the Himālaya, fearing an attack from you."

Here since the property—*coolness*—brought about by the power (of the mountain) is forthcoming, therefore the *horripilation* and *shivering* caused by it are also represented as forthcoming; and these are common to both, being seen as caused by fear (as well as by cold).

(51) Ekāvali or the Necklace.

131.—When the preceding object is either established (affirmatively) or negatived, by being qualified by the one following, and so on, it is the Necklace.

With regard to the preceding object, where the following becomes a qualification and thus brings about either affirmation or denial—it is the twofold *Necklace.*

Examples in order—

[*Page* 795.] (1) "The city where the houses are with women, the women having their bodies adorned with beauty, the beauty teeming with grace, and the graces the weapons of Cupid."

[*Page* 796.] (2) "It is no water, which is devoid of beautiful lotuses; neither is it lotus which contains not the black-bee; nor is that the black-bee which hums not; nothing is the humming if it captivates not the heart."

Here in the first example, the *women* are the qualifications of the *houses; beauty,* of the *women,* of which the *graces,* of these again, the *weapons*—thus there is a successive series of qualifications. The serial negation in the second example may similarly be traced.

(52) Smaraṇa or Reminiscence.

132 (*contd.*)—The recollection of objects really experienced, on seeing a similar object, is Reminiscence.

A certain object, being in some form or other experienced, at some time; if this is similarly recollected on coming across a similar object capable of arousing an impression favouring recollection, then we have *Reminiscence.*

Example—

[*Page* 797.] "The celestial women were reminded of the sound made by the throat at the time of dalliance,—by the rippling of the waves against the deep navels of those tremulous-eyed ones."

[*Page* 798.] Or again—

"Bow to Krishna's horripilation, (caused by) the recollection of the Pāñchajanya, on the occasion of holding, with his hands, with his lips attached to the nipple, Yasodā's breasts."

(53) Bhrāntimān or the Mistaker.

132 (*concld.*)—The Mistaker is the cognition of a certain object as something else, on seing an object similar to it.

Tad and *Anyat* refer to matters other than the one in hand; if similar to this is formed the matter in hand, then if this latter is known as the former,—it constitutes the *Mistaker.*

This is not *Metaphor,* nor is it the first form of *Atiçayokti;* since in these there is no real mistake; where as in the *Mistaker,* it is clearly expressed, as is denoted by its very name.

Example—

"The cat mistaking the moon rays on the forehead to be milk, laps them; the elephant mistaking them, as shooting through the breaks in the trees, to be the lotus stalks, catches hold of them;

the woman, taking them to be cloth at the close of dalliance, takes it up—how strange it is that the moon intoxicated with his resplendence, deludes the world!."

(54) The Pratīpa or the Converse.

133.—The disregard of the object to be compared, and the assumption—causing disregard—of itself as the object compared to—constitute the Converse.

(1) When the object compared to is set aside as being useless owing to the capability of the compared object to perform its functions; and (2) where the object compared to is assumed—and thus disregarded—as the object compared on account of making another (the former object to be compared, the object in hand) the object compared to,—both these are called the *Converse*, on account of the objects compared being opposed to one another.

Examples in order—

[*Page* 801.] (1) "O Lord! when the Creator had already created you—the receptacle of beauty, glorious and respectful the foremost of givers, capable of bearing the weight of the Earth —why did he manufacture the Moon? Wherefore was the Sun brought about? Uselessly was the Chintā-jewel produced! And to no purpose were created these high mountains!"

(2) "O beautiful one! come here, lend me your ear and listen to a defamation: your face is compared by mean people to the moon."

Here the *moon*, with which the *face* is compared, being of a lesser degree of excellence, there can be no comparison; and this *disregard* of the moon is implied by the word '*defamation*" (and by '*by mean people*').

[*Page* 802.] Elsewhere a fulfilled comparison becomes a means of disregard or contempt—*e. g.*

"O beautiful girl! wherefore do you bear the pride on account of thy eyes? Here are many such blue lotuses all about in tanks."

Here the very comparison is a contempt to the lotuses.

Similarly, in objects, having properties peculiar to themselves, and as such incapable of furnishing a comparison, if the previously-experienced object is yet made to furnish a comparison, then we have another kind of *Converse*—*e. g.*

[*Page* 803.] "O my friend, poison! do not be puffed up at the idea that you are the only chief of cruel objects,—since in this world there are the words of evil men, that quite vie with you."

[*Page* 804.] Here the comparison of *poison* though not possible, is yet mentioned.

(55) Sāmānya or Sameness.

134.—Where the uniformity or identity of the object in hand, through connection with another, is delineated, in order to represent the similarity of properties, it is Sameness.

Where the object in hand is represented as identical with *i. e.* not distinguishable from) another, the object not in hand,—on account of its connection with this latter, though not renouncing its own (specific) properties,—in order to be described as resembling it, though really dissimilar;—this constitutes *Sameness*, so called owing to the delineation of similar properties.

Example—

[*Page* 805.] "When the Hare-bearer brightens the Earth, the women repairing to the paramours, become undistinguishable, and thus go to their paramours pleasantly and fearlessly—the women having their body anointed with sandalwood paint,—adorned with new necklaces, having their faces shining through the white paintings, and having their sheen undimmed and lovely."

Here *whiteness* is the cause of identification (non-distinguishability) inasmuch as it is described as equal and identical in the object compared as well as the other; and as such they are not recognised as different.

Or again—

"The Champaka flowers—hanging, from the ear, on the cheeks of the young women, bright as the Vētra-bark—could not have been distinguished, had not the black-bees fallen on them."

[*Page* 806.] Here the perception of difference, though due to other causes (the black-bees), is not able to set aside the previous perception of identity; since a perception once obtained cannot be set aside.

(56) Viçêsha or the Extraordinary.

135-36.—(1) The existence of the dependent without the well-known object on which it depends, (2) The uniform existence of a single object in many objects; (3) The performance of an action by some one doing another action—the performance of the former being in the same manner as that of the latter, though the former is incapable (of being performed by the same means),—thus is the Extraordinary said to be threefold.

[*Page* 807]. The first form of the *Extraordinary* is the delineation of the independent existence of an object, by neglecting its well-known substrate—*e. g.*

"Wherefore are the poets not to be revered, whose discourse—though they themselves have repaired to the heaven—graced with infinite beauties—delights the world until the end of the creation?"

(2) Where a single object exists uniformly in many places simultaneously, it is the second kind of the *Extraordinary—e. g.*

[*Page* 808.] "She occupies your heart, as also your eyes and talks! wherefore then, O handsome man! can there be room for us, sinful creatures?"

(3) Where some one having hastily commenced a work, happens by the same operation, to commence another action, it is the third kind of the *Extraordinary—e. g.*

"In creating you,—with your resplendent form, dazzling glory, and flawless learning,—the Creator created afresh as it were Cupid, the Sun and Brihaspati respectively."

[*Page* 809.] Or again—

"Wife, counsellor, confidante, and beloved disciple in the grace-

ful arts,—depriving me of these, what was I not deprived of, by unsympathetic Fate?" [*Raghuvañça*, Canto VIII.]

Among all these examples of the *Extraordinary*, Hyperbole forms the life (the most important part); since without it there could have been no Figure—as is said (by Bhāmaha):

[*Page* 810.] "This peculiar allegation exists everywhere; by this is meaning ornamented; a poet must make attempts at this; without this what else can Figure be?"

(57) The Tadguṇa or Borrower.

137.—Where a certain object, through connection with an (object of) much more exalted properties, renounces its own properties and takes up those of the other, it is called the Borrower.

Where the object in hand, being connected (with the object not in hand, having more exalted properties) and having its own form disregarded (*i. e.* put in the back ground) by another object close to it, through the excellence of the properties of this latter, attains to the form thereof, it is the *Borrower*,—literally meaning that which has the properties of the object not connected with the subject.

Example—

[*Page* 811.] "The horses of the Sun having their colours changed by Aruṇa, his driver, were again brought to their original natural colour by the brightness of the emeralds, green like the fresh bamboo-sprout."

Here the sense conveyed is that *the colour of Aruṇa is brighter than that of the horses; and that of the emeralds brighter than that of the driver also.*

(58) The Atadguṇa or the Non-Borrower.

138 (*contd.*)—[*Page* 812.] If there is no borrowing of its properties, it is Non-Borrower.

If the object of inferior properties does not take in the properties of the other, even in the presence of connection, then occurs the Figure named the *Non-Borrower*.

Example—

"धवलोऽसि जहवि सुन्दर तहवि तुए मुज्झ रञ्जिअं हिअअम् ।
राअभरिएवि हिअए सुहअ णिहितो ण रत्तोऽसि" ॥

"Though white, O beautiful man! yet you coloured (rendered affectionate) my heart. But though located in my red (affectionate) heart, you yourself are not red (affectionate)."

Here the Figure is the *Non-Borrower*, the meaning being—"though in connection with the extremely red heart you are not reddened."

[*Page* 813.] *Tad* (in the Kārikā) is the object not connected with the subject; *Asya* refers to that connected with the subject (*i. e.* the matter in hand); thus the Kārikā might be explained as—'that where the object in question does not in any way, take up the form of that not connected with the subject.'

To exemplify this—

"O Swan! even on dipping into the white water of the Gangā, as well as in the black water of the Yamunā, your whiteness only improves; it does not fade away."

38-39 (*contd.*)—Some object being fulfilled by some person in a certain manner,—if it were, by the same means inverted by another person; then it will be (the Figure) Frustration.

(59) Vyāghāta or Frustration.

The inversion by another person desiring to supersede the former doer of a certain purpose by the same means as by which it was fulfilled by the first man,—constitutes *Frustration*, so called on account of the frustration of a fulfilled purpose.

Example—

[*Page* 814.] "We eulogise the women who revivify, by means of their glances, Cupid, who was burnt by means of the eye."

139 (*concld.*)—[*Page* 815.] The differentiated existence, in the same place, of these, is called Collocation.

(60) Sansrishti or Collocation.

The figures described above occurring as far as possible, independently of each other, in one place (in a word, meaning or in both), constitute *Collocation*, consisting of the connection (of various Figures) in the same place.

[*Page* 816.] To exemplify—

(1) The Collocation of Verbal Figures—

"बदनसौरभलोभपरिभ्रद्भ्रमरसम्भ्रमसम्भृतशोभया ।
चलितया विदधे कलमेखला कलकलोऽलकलोलदृशान्यया" ॥

[*Çiçupālavadha*, Canto VI.]

["The sweet sound of the girdle-zone was produced by another (woman), with her eyes tremulous owing to the hanging locks, moving (here and there), and having her beauty perfected by her flurry caused by the black-bees wandering about, attracted by the sweet fragrance of her face."]

(2) The Collocation of Sense-Figures.—

"लिम्पतीव &c." (*Text* p. 644.)

In the former of these we have the Collocation of *Alliteration* and *Chime*, and in the latter that of *Simile* and *Poetic Fancy*, existing independently of one another.

[*Page* 817.] (3) The Collocation of Verbal and Sense Figures.—

"सोणत्थि एत्थिगामे जोएअं महमहन्तलावण्णम् ।
तरुणाणं हिअअलुडिं परिसक्कन्तीं णिवारेइ" ॥

["There is none in this village who could restrain this young woman, the one capturer of young hearts, wandering about here and there, having her graceful beauty rejoicing in her as it were."]

Here we have *Alliteration* and *Metaphor* independent of each other. The Collocation of these two is due to their being together in a single sentence or a single stanza.

(61) The Saṅkara or Commixture.

140 (*contd*)—Where however there is a relation of mutual subserviency (subsisting among these Figures) incapable of maintaining themselves independently, there we have the Commixture.

[*Page* 818.] Where these very (Figures) not having attained to their independent forms, bear, among themselves, the relation of subserviency, then it is *Commixture*,—so called owing to the Figures having mixed themselves with one another.

Example—

"O king! of thy enemies' wives wandering in the forests, the foresters take not the pearl necklace reddened by the red reflection of the colour of their Bimba lips, mistaking it to be a string of berries—after they had taken away the emerald head-ornament, the golden ear-ring, and having snapped the girdle-zone, and taken away the jewelled anklets."

Here the *Mistaker* is produced, based on the *Borrower*, which again receives from the *Mistaker* its charm for poetic hearts; and thus these two become mutually subservient.

[*Page* 819.] Or again—

"The moon roves in the sky, as if it were in the crematorium—the moon, having his sheen yellowish like the knot of clotted hair, holding in his hand a string of beads, in the shape of the mark, white (clear) on account of the dispassion (having the redness disappeared) taken up on account of the destruction of separated persons (objects of sense), white as ash (or through ash); and the sky such as having its form marked by shells, in the shape of the groups of moving stars."

Here *Simile*, (in जटाभाभिः and पितृवनइव), *Metaphor* (in कलङ्काक्षवलय and तारापरिकरकपाल), *Poetic Fancy* (in वियोगिव्यापत्तेरिव), and *Paronomasia* (in वैराग्यादिव), are as before, mutually subservient:—

[*Page* 820.] If we explain कलङ्काक्षवलयम् as a Metaphor, thus—"कलङ्क एव अक्षवलयम्"—then the means of establishing this Metaphor would be the करधृतत्व (*being held in hand* and *being held in the rays*). Since in making the above a Metaphor, the chief meaning implied is *the Aksha-Valaya, having concealed the mark (in the moon)*; and it is to the वलय alone that the fact of

being held by the hand is universally believed to apply. By the reflection of Paronomasia however, the fact of the mark being held in the कर, though really not existing, is yet so construed through superimponent Indication (*i. e.* by making कर indicate the *disc)*; since the mark is held by the moon only in his body the disc (not in the hand). In explaining कलङ्काञ्चबलयम् as a Simile—thus 'कलङ्कम् अञ्चबलयमिव'—कलङ्क would manifest itself as the principal member; and the fact of being held by the hand could not belong to this (Kalaṅka); thus we would be obliged to have recourse to Indication with regard to the principal member (the *kalaṅka*).

[*Page* 822.] This *Commixture* is seen to belong to Verbal Figures as well—*e. g.*

"राजति तटीयमभिहतदानवरासातिपातिसारावनदा ।
राजता च यूथमविरतदानवरा साऽतिपातिसारा वनदा" ॥

["This place is glorious—having the sports of the Rākshasas put down, adorned with fast-flowing and murmuring rivers. Similarly does the herd of elephants protect itself, glorious owing to the uninterrupted flow of the temple-juice, strong, and cutting the forest"—

Here we have the Commixture of *Chime* and the *Anulóma-pratilóma Pictorial* (located in the two feet, the 2nd and the 4th), dependent upon one another.

140 (*concld.*)—[*Page* 823.] Another kind of Commixture is due to the uncertainty of accepting any one Figure, in the absence of any reason either supporting or negativing the assumption of the contrary.

Second Form of Commixture.

Where two or more Figures being contradictory cannot be simultaneously accepted, and where there is no ground in favour of accepting any one of them, nor any ground for disregarding another, by which only one could be accepted,—this want of certainty constitutes the second kind of *Commixture.* (The च of the Kārikā having a collective force connects this Kārikā with the word "*Commixture*" of the former).

Example—

[*Page* 824] "The ocean was not created sweet-watered by the Creator, as it was made deep, rich in gems, and clear."

Here there is a doubt as to whether this is an instance of Modal Metaphor on account of the implication of a certain object (a certain person) not connected with the subject, by the similitude of properties (depth, &c.), when the ocean is the object directly described;—or that it is an instance of Indirect Description, inasmuch as it implies a particular person, through the description of the ocean, which is only a subordinate member of the comparison.

Or again—

"This disc of the moon, pleasing to the eye, shines; yet even now this darkness, pervading all over, is not destroyed."

Here there is a doubt as to the existence of various Figures —*e. g.* (1) Periphrasis on account of the implication by means of certain intonation, &c., that *season favourable to exciting lasciviousness is arrived;* or (2) Hyperbole on account of the imposition upon the face, of the quality of being the lunar disc; or (3) Metaphor owing to the imposition of the form of the *face* which is referred to by एतत्; or (4) the Illuminator due to the fact of both these (face and the disc) being taken together; or (5) Equal Pairing (by making both, the object described), or (6) Modal Metaphor by the implication of the face arising from the similitude of properties on the advent of night; or lastly, (7) Indirect Description on account of the brightness of the face being the object described. Where, however, we have reasons either supporting or negativing the acceptance of any one of the various Figures,—there one, out of the many, is definitely ascertained, and no ground for doubt is left.

Nyāya is that which supports, *i. e.* which is in favour of a certain theory, and *B'ādha* is that which sets aside, *i. e.* which contradicts it, and thus sets it aside. Of these, in—

"the brightness of smile adds grace to the face which is like moonlight,"—we have the *brightness of smile* as principally

referring to the *face*, and being thus supported (by the fact of the *face* being the object described); and thus we have a reason in support of making the above an instance of *Simile*: वक्त्रंशशीव; and the reason is not quite contradictory with reference to the moon, and thus there is no reason contradicting the existence of *Metaphor* (वक्त्रमेवशशी).

[*Page* 826.] In—

"that this another cool-rayed one should rise, in the presence of your face,"—the fact of *being another* quite fits in with the moon; nor is it contradictory with regard to the face, and thus there is a reason supporting the fact of its being a *Metaphor*; but it does not at the same time contradict its being a *Simile*.

[*Page* 827.] In—

"the Goddess of wealth firmly embraces you, the king-Nārāyana,"—the "embrace" sets aside all chance of its being a Simile; since the embrace of another's wife (Nārāyana's wife) is not possible with regard to one similar to Him.

"May the lotus feet of Ambikā ordain your prosperity—the feet lovely on account of the tingling of the manjīra."

Here *tingling* is contrary to the *lotus*, since it is impossible with reference to it; and thus *Metaphor* is set aside; nor can it be said to support its being a *Simile* on the ground of its being quite compatible with reference to the *feet*; since the negative (the fact of the *tingling* being incompatible with Metaphor) is recognised as more powerful than the affirmative (the supporting fact of the *tingling* being compatible with reference to the *feet*). The rule may be similarly applied by the intelligent to other cases.

141 (*contd.*)—[*Page* 828.] Where in one word alone two Figures—both verbal and ideal—are manifested, (it is the third kind of *Commixture*).

The third form of Commixture.

In the case where, in identical words, both verbal and ideal Figures, manifest themselves, we have another kind of Commixture.

Example—

[*Page* 829.]

"स्पष्टोल्लसत्किरणकेसरसूर्यबिम्ब-विस्तीर्णकर्णिकमथो दिवसारविन्दम् ।
श्लिष्टाष्टदिग्दलकलापमुखावतार-बद्धान्धकारमधुपावलि सञ्चुकोच" ॥

[*Haravijaya*, Canto XIX.

["This lotus of the day—having for its pericarp the sun with his clearly shooting rays for the filaments, and enveloping the bee-like Night embracing the eight quarters—has contracted itself."]

[*Page* 830.] Here in one word (a compound) (in the 1st two feet) are manifested both *Alliteration* and *Metaphor* (in किरणकेसरसूर्यबिम्बविस्तीर्णकर्णिक and दिग्दलकलाप...)

141 (*concld.*)—Thus this is said to be threefold.

Thus, in the above manner, Commixture is said to be threefold: (1) through the relation of mutual subserviency; (2) through doubt; and (3) through being located in a single word. This cannot be described in any other manner, owing to the infinite number of divisions.

Thus have the Figures been described as threefold, being located in Word, in Meaning, or in both.

Objection: All the Figures being equal, inasmuch as all impart grace to poetry, why should some be said to belong to Word alone, some to Meaning alone, and some to both?

The *reply* is—we have already said (Chapter IX.) that for the division of the Beauties and Defects of Poetry and the Figures of Speech, as being verbal and ideal, the only ground is invariable concomitance or non-concomitance, since no other reason can be assigned for such distinction. Thus a Figure, which depends upon the invariable concomitance or non-concomitance of one of these (Word or Meaning or both) is said to belong to it. Just as the *Semblance of Repetition* and the *Consequentional Metaphor*, both depending upon the invariable concomitance or non-concomitance of both (Word and Meaning), are said to belong to both.

So in the same manner, Transition, etc.—based on Word—may be understood (as belonging to both). But since in these latter more charm is seen to reside in the Meaning, therefore they are mentioned among Ideal Figures, disregarding the real state of things (the fact of their belonging to both). If you assume that 'a Figure is (to be named with reference to) that which it adorns or embellishes'—then too, you must have recourse to invariable concomitance and non-concomitance, without which there can be no qualified relation of the container and the contained. Thus then Figures must be accepted as depending upon the aforesaid grounds (invariable concomitance and non-concomitance,) and thereby differentiated from one another.

Defects in Figures.

142.—[*Page* 833]. The defects in connection with these (Figures) are included among those already mentioned, and hence they are not separately described.

Thus of *Alliteration* three defects are mentioned:—(1) the Absence of General Recognition, (2) Uselessness, and (3) Incompatibility of Diction; these three are respectively included in (1) the Contradiction of Popular Notions [p. 141], (2) Incomplete Sense, [p. 145], and (3) Incompatible Letters [p. 116].

Examples in order.—

[*Page* 834.]

"चक्री चक्रारपंक्तिं, हरिरपि च हरीन्, धूर्जटिर्धूर्ध्वजाग्रान्
अक्षं नक्षत्रनाथो ऽरुणमपि वरुणः, कूबराग्रं कुबेरः ।
रंहः संघः सुराणां, जगदुपकृतये नित्ययुक्तस्य यस्य
स्तौति प्रीतिप्रसन्नो ऽन्वहमहिमरुचेः सोऽवतात्स्यन्दनो वः" ॥

[*Sūryaçataka.*]

["May that chariot of the Sun give you joy,—whose axle is eulogised, for the world's good, by Vishnu, the horses by Indra, the foremost banners by Çiva, the wheels by the Moon, the driver Aruṇa by Varuṇa, the poles by Kuvēra, and the speed by the host of Gods."]

Here the nominatives and objectives of the 'eulogy' are made as such only for the sake of *Alliteration;* they are not so described in the Purāṇas; and thus this is contrary to generally recognised facts.

> "भण तरुणि रमणमन्दिरमानन्दस्पन्दिसुन्दरेन्दुमुखि
> यदि सल्लीलोल्लापिनि गच्छसि तत्किं त्वदीयम्मे ।
> अनणुरणन्मणिमेखलम् अविरतशिञ्जानमञ्जुमञ्जीरम्
> परिसरणमरुणचरणे रणरणकम् अकारणं कुरुते" ॥

["Oh young one, with face bright as the joyous moon, and capable of graceful conversation, with coloured feet,—at the time you go to your husband's place, your going, with the tingling girdle-zone and manjīra, produces, without any cause, a peculiar anxiety in my heart—tell me wherefore this is."]

Here nothing is found to add charm to the implied meaning; and as such the *Alliteration* comes under the fault of *Incomplete Meaning.*

In—

"अकुण्ठ" &c., (*Text* p. 368.)

the out-flush of harsh words in the Erotic is incompatible, as explained before. And thus the harsh Alliteration here found, is nothing more than the fault of Incompatibility of Diction, consisting of incompatibility of letters.

[*Page* 836]. The occurrence of *Chime* in the three feet of a Çloka is the fault of *Non-usage,* [p. 93 and 132]—*e. g.*

> "भुजंगमस्येव मणिस्सदम्भाः ग्राहावकीर्णेव नदी सदम्भाः ।
> दुरन्ततां निर्णयतोऽपिजन्तोः कर्षन्ति चेतः प्रसभं सदम्भाः" ॥

["Deceitful people, though bearing testimony to their evil heart, yet attract the hearts of people—like the pure and bright hood-jewel of a serpent, and like clear-watered streams full of alligators."]

In a *Simile*, the faults consisting of the fact of the object compared to being inferior to, or exceeding, the object compared, with regard to species or degree, come under the *Improper*. The case of the attributive words being more and less, do not exceed the bounds of *Redundancy* [p. 121] and *Deficiency* [p. 121] respectively.

Examples in order :—

(1) Inferiority in Species.—

"You took a bold step *like Chandālas.*"

(2) Of Degree.—

"The Sun shines *as a spark of fire.*"

(3) Excess occurring in Species.—

"This Chakravāka shines sitting on the lotus seat,—*as the revered Creator* desiring to create the world, in the beginning of the Cycle."

(4) Excess in Degree.—

"Thy navel is like the nether world, thy breasts resembling mountains, the locks appearing like the flow of the Yamunā."

Here the description of the objects (the person, the Sun, &c.) by means of such words as "*Chandālas*" &c., as the secondary terms of comparison, is altogether disagreeable; and thus these become instances of *Improper Signification.*

[*Page* 838] "That Sage, marked with the Mauñjī and wearing the skin of the black deer, shone like the sun mixed up with pieces of clouds."

This is an instance of *Deficiency*, since there is no word implying the attribute (in the cloud) to tally with the *Mauñjī* of the object compared (the Sage).

"Krishna attained to an agreeable and furious form, with yellow cloth, holding the bow (Çarṅga),—appearing like (a piece of nocturnal cloud, with the moon) bearing lightning and the rainbow."

This is an instance of *Redundancy*—since the mention of the *moon* becomes redundant, in the absence of (the mention of) a similar thing (the conch) in the object described (Krishna).

If the difference, of Gender and Number, between the two members of comparison, makes the common attribute of another form, then the common attribute can be construed with only one of them; and as such the implied common attribute would only signify either the *Upamāna* alone or the *Upamēya* alone, qualified (by that particular attribute); and consequently the object of delineation would be rendered futile; and this would come under the fault Violation of the Uniformity of Expression (p. 132),—*e. g.*

(1) *Difference in Gender.*

"चिन्तारत्नमिवच्युतोऽसिकरतो धिङ्मन्दभाग्यस्य मे" ॥

("You are fallen from my hands like the Chintāmani—woe to me, unlucky that I am!")

(Here the participle—च्युत—can only be construed with a particular person described, and not with रत्नम्).

(2) *Difference in Number.*

[*Page* 840] "सक्तवो भक्षिता देव शुद्धाः कुलवधूरिव" ॥

("The clean barley meal was eaten like respectable women.")

(Here भक्षिताः cannot be construed with कुलवधूः)

But in instances where, though there is difference of Gender and Number, yet the common attribute or adjunct does not differ in form (in order to be construed with the different members),—the above faults do not apply; since in that case it is construable both ways.—*e. g.*

"गुणैरनर्घ्यैः प्रथितो रत्नैरिवमहार्णवः" ॥

("He is renowned through respectable qualities—as the ocean with gems.")

(Here the words गुणैः and रत्नैः though having their bases of the masculine and neuter gender respectively, do not differ in form).

[*Page* 841] "तद्वेषो ऽसदृशोऽन्याभिः स्त्रीभिर्मधुरताभृतः ।
दधतेस्म परां शोभां तदीया विभ्रमा इव" ॥

("Her appearance was lovely as her graces—the appearance (and the graces) sweet, and unequalled by other women.")

(Here असदृशः and भृतः with only a slight change in the manner of breaking up of the compounds, can apply both to the singular and the plural.

The difference in Tense, Person, the Potential, and the Imperative, mars an unimpeded comprehension; and thus this also is included in Violation of the Uniformity of Expression [p. 132]—

e. g. "अतिथिंनाम काकुत्स्थात् पुत्रमाप कुमुद्वती ।
पश्चिमात् यामिनीयामात् प्रसादमिव चेतना" ॥

[*Raghuvança*, Canto XVII.]

("Kumudvatī got, from the descendant of Kakutstha, a son named Atithi,—just as the intellect obtains enlightenment from the latter part of the night.")

[*Page* 842]. Here with reference to the Intellect, the verb must be in the Present tense, and as such the Past cannot apply to it; thus here we have difference in Tense.

"प्रत्ययमज्जनविशेषविविक्तमूर्तिः
कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।
विभ्राजसे मकरकेतनमर्चयन्ती
बालप्रवालविटपप्रभवा लतेव" ॥ [*Ratnāvalī*, Act I.]

["Worshipping the God with the fish as his insignia (Cupid), thou shinest like a creeper growing from a branch with fresh leaves—thou who hast thy body clean owing to the late bath, the cloth bright with the red colour of the Kusumbha."]

Here we have the difference in Person—since the affix से (of the Second Person) compatible with the person addressed, must be changed with reference to the *creeper*, which cannot be the object addressed.

[*Page* 843]. In—"may thy fame flow like the Gangā"—we have the difference of the Imperative, which has the characteristic of urging the inert (and as such cannot apply to Gangā which is already flowing) ;—hence प्रवहतु cannot apply to the Gangā; in which case it must be प्रवहति. There are similar differences of the Potential, &c., consequent upon the qualifications, &c. of the *Upamāna* not being construable (with the *Upamēya.*)

Objection: There can be no difference in Tense, etc.; since the described attribute can be construed with the *Upamēya*, on the *Simile* being based on other similar attributes, directly expressed or implied. Where the *Simile* is comprehended as based upon a common attribute directly expressed,—as in "He speaks the truth, as Yudhishthira"—in that case we shall explain this as—"this veracious person speaks the truth, like Yudhishthira."—And it cannot be objected that 'a *veracious* person speaking the *truth*" is a repetition; since the meaning comprehended here is that 'the man resembles Yudhishthira by his veracity,'—as in the assertion—"he develops with a development of wealth."(a)

Reply: True: but this is defence of already existing instances, which cannot be said to be faultless; since it (clearly) mars the comprehension of the object depicted. And on this point the only judges are persons with poetic souls.

[*Page* 846.] The faults of Non-similitude and Improbability with regard to a *Simile*, finally end in *Improper Signification* only.—*e. g.*

"I shall string the Moon of Poetry with rays of ideas."

This is an instance of *Improper Signification*, since no *similitude* can ever be comprehended between 'Poetry and Moon,' and between 'ideas and rays.'

(a) According to the Kāçikā, &c., there is no repetition in the assertion "रैपोषम्पुष्णाति" (Develops with a development of wealth), because the पुष in the latter word is a generic term (signifying *development in general*), whereas that in the former it is a specific term (signifying *a particular form of development as caused by wealth*). In the same manner the word सत्य occurring in the compound सत्यवादी is a specific term (signifying the *truth as spoken by a particular person*), whereas the word सत्य, following, is a generic term, signifying *truth in general*.

"From his mouth did fall the bright arrows located in the centre of the bow,—as the shining showers of water from the encircled Meridian Sun."

Here too the falling of *shining showers* from the *solar disc* is improbable; and as such the imposed meaning only adds to the impropriety of the signification.

In *Poetic Fancy* too, the words ध्रुव, इव, etc. only—and not यथा, etc.—can bear probability; since the words यथा, etc. are enough only to imply similitude, which is not desirable in *Poetic Fancy*; and as such this incapability becomes included in *Inexpressiveness* [p. 94.]—*e. g.*

"उद्ययौ दीर्घिकागर्भात् मुकुलं मेचकोत्पलम् ।
नारीलोचनचातुर्यशङ्कासङ्कुचितं यथा" ॥

["The tender lotus rose from amidst the tank, contracted, as if put to shame by the superior elegance of the eyes of women."]

The probable assumption (in *Poetic Fancy*) being devoid of reality, resembles the false (as the hare's horns, ethereal flowers, etc.). And the Transition used in support of that unreality, is altogether purposeless, since it is as improper as painting in sky; and this is only the fault of *Improper Signification*.—*e. g.*

"Who (Himālaya) protects darkness in the caves, as if it were afraid of the Sun. Magnanimous people take pity even on insignificant objects who have taken shelter in them."

[*Kumārasambhava*, Canto I.]

[*Page* 848.] Here, in the first place, the fear of an insentient object (darkness) is not possible;—whence then, its protection by the mountain, caused thereby (by the fear)?

The implied meaning—the assumption of the Fancy—taken as such, is quite comprehensible; and thus the attempt to support it becomes purposeless.

Incomprehensibility, occurring in the Modal Metaphor, consists in the re-mention of the *Upamāna*, when this is already im-

plied, though not directly mentioned, by the force of the common qualifying adjunct. And this fault is nothing more than that of Irrelevancy (p. 138.) or Tautology (p. 139.)—*e. g.*

"स्पृशति तिग्मरुचौ ककुभः करैः
दयितयेव-विजृम्भिततापया ।
अतनुमानपरिग्रहया स्थितं
रुचिरया चिरयाऽपि दिनश्रिया" ॥

[*Haravijaya*, Canto III.]

["On the Sun touching with his hands (rays) the Quarters (feminine in the original), the depressed (having the heat fully developed) and the lovely Daylight (feminine) for a long time remained indignant (the days became very long)—just like a beloved woman."]

Here by *Sun* and *the Quarters* are implied, *Man* and *Woman*, on account of the force of the common qualifying adjuncts and the particular genders used; and in the same manner would be implied the position of Daylight, as the rival-beloved; hence the direct mention of the word "दयितया" ("beloved.") is faulty.

Paronomasia and *Simile* apply in such cases as where the Upamāna is not comprehended without its direct mention, even in the presence of common qualifying adjuncts, as it is (implied) in the last example.—*e. g.*

[*Page* 850.] "स्वयं च" &c. (*Text*, p. 582.)

In the Indirect Description, also, the object depicted must be implied in the same way (*i. e.* through common qualifying adjuncts); and it must not be blemished by being directly mentioned—*e. g.*

"On the *flying things* being called, the advancing mosquito is not stopped; even the coral existing in the ocean bears the splendour of the jewels; the firefly too is not discarded from among shining objects,—woe to this classification, bearing testimony to a non-intelligent and unapreciative master."

[*Bhallataçataka.*]

Here the *Upamāna*, the *non-intelligent master*, having been already implied by means of the common qualifications, it was not proper to repeat it.

These are the Defects of Figures. These and other similar Defects are included in those already mentioned (in Chapter VII); and as such, do not require a separate treatment.

Thus ends the Exposition of Poetry

(*a*) "This highway (of Rhetoric), though different from those of other learned people (the author of the Dhwani, etc.), yet appears as identical,—this is not strange, since here the only cause is a properly carried out (plan of) collation (of different works)."

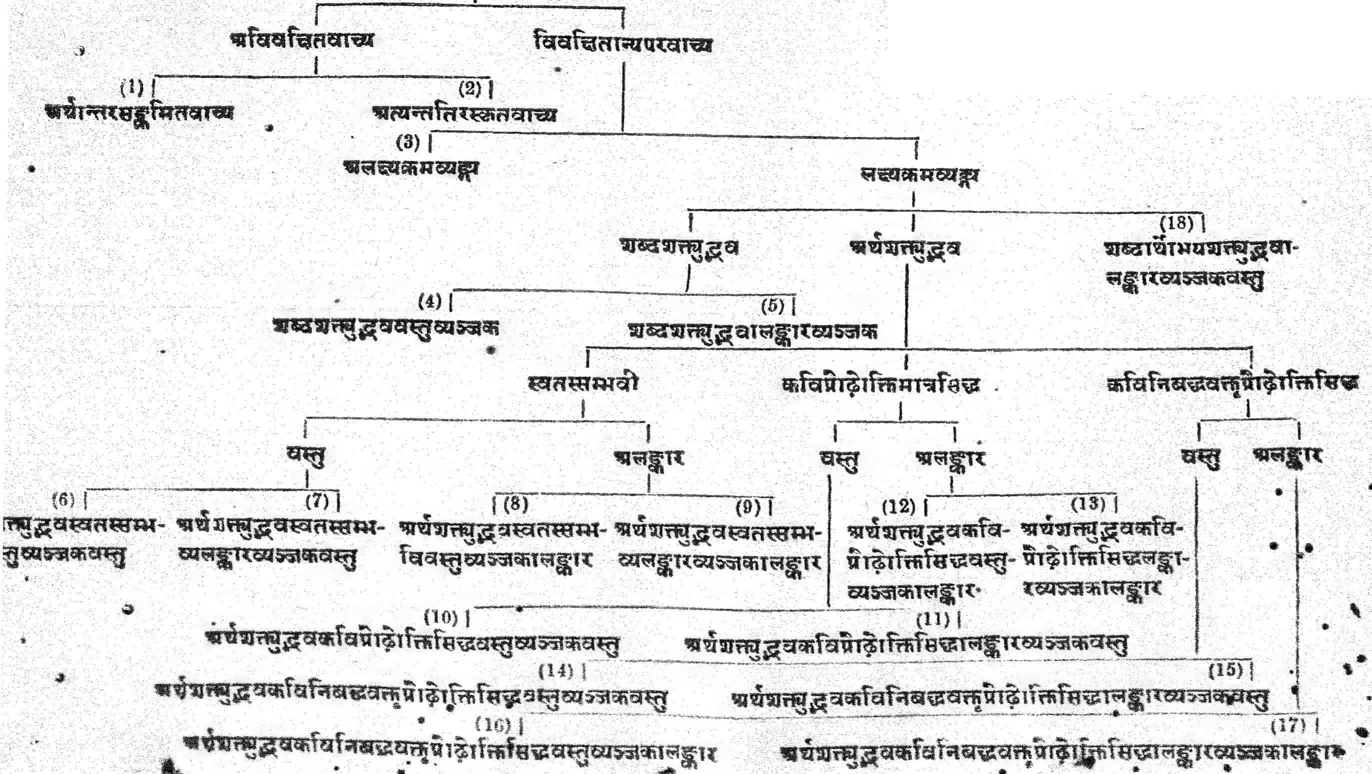
Thus ends Chapter X of *Kavya-prakāça* in which are described the Ideal Figures of Speech.

(*a*) This has been taken by some Commentators to refer to the fact of the work having been left incomplete, by *Mammata*, and its having been completed by his brother *Allata*. These Commentators would explain the Çloka thus: "Though this work has been compiled by two different Authors, yet it does not bear the mark of any difference; and the only cause of this is that the two parts have been interwoven so cleverly as not to leave any trace of different authorship."

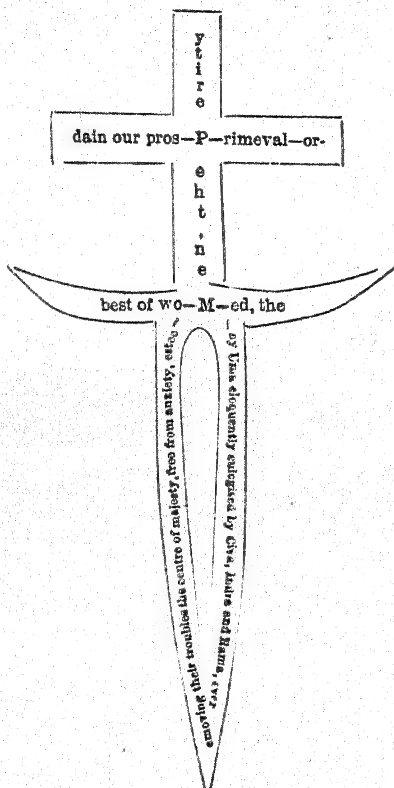
APPENDIX I. (Ref. p. 15.)

INDICATION

- Pure
  - Inclusive (1).
  - Indicative (2).
  - Superimponent (3).
  - Introsusceptive (4).
- Qualitative
  - Superimponent (5).
  - Introsusceptive (6).


ध्वनि
अविवक्षितवाच्य
विवक्षितान्यपरवाच्य
(1) अर्थान्तरसङ्क्रमितवाच्य
(2) अत्यन्ततिरस्कृतवाच्य
(3) अलक्ष्यक्रमव्यङ्ग्य
लक्ष्यक्रमव्यङ्ग्य
शब्दशक्त्युद्भव
अर्थशक्त्युद्भव
(18) शब्दार्थोभयशक्त्युद्भवालङ्कारव्यञ्जकवस्तु
(4) शब्दशक्त्युद्भववस्तुव्यञ्जक
(5) शब्दशक्त्युद्भवालङ्कारव्यञ्जक
स्वतस्सम्भवी
कविप्रौढोक्तिमात्रसिद्ध
कविनिबद्धवक्तृप्रौढोक्तिसिद्ध
वस्तु
अलङ्कार
वस्तु
अलङ्कार
वस्तु
अलङ्कार
(6) …त्युद्भवस्वतस्सम्भ-…तुव्यञ्जकवस्तु
(7) अर्थशक्त्युद्भवस्वतस्सम्भ-व्यलङ्कारव्यञ्जकवस्तु
(8) अर्थशक्त्युद्भवस्वतस्सम्भ-विवस्तुव्यञ्जकालङ्कार
(9) अर्थशक्त्युद्भवस्वतस्सम्भ-व्यलङ्कारव्यञ्जकालङ्कार
(12) अर्थशक्त्युद्भवकवि-प्रौढोक्तिसिद्धवस्तु-व्यञ्जकालङ्कार
(13) अर्थशक्त्युद्भवकवि-प्रौढोक्तिसिद्धलङ्का-रव्यञ्जकालङ्कार
(10) अर्थशक्त्युद्भवकविप्रौढोक्तिसिद्धवस्तुव्यञ्जकवस्तु
(11) अर्थशक्त्युद्भवकविप्रौढोक्तिसिद्धालङ्कारव्यञ्जकवस्तु
(14) अर्थशक्त्युद्भवकविनिबद्धवक्तृप्रौढोक्तिसिद्धवस्तुव्यञ्जकवस्तु
(15) अर्थशक्त्युद्भवकविनिबद्धवक्तृप्रौढोक्तिसिद्धालङ्कारव्यञ्जकवस्तु
(16) अर्थशक्त्युद्भवकविनिबद्धवक्तृप्रौढोक्तिसिद्धवस्तुव्यञ्जकालङ्कार
(17) अर्थशक्त्युद्भवकविनिबद्धवक्तृप्रौढोक्तिसिद्धालङ्कारव्यञ्जकालङ्कार

APPENDIX III. (Ref. p. 197.)



"May Umā,—eloquently eulogised by Çiva, Indra and Rāma, ever removing their troubles, the centre of majesty, free from anxiety, esteemed the best of women, the primeval,—ordain our prosperity."

ALPHABETICAL INDEX OF SANSKRIT TERMS.

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